

Yes on Oakland’s C, D, F, and H — and the lessons for San Francisco p5

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EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

There was plenty in the long *New York Times Magazine* cover story profile of Gavin Newsom to induce the Technicolor yawn. But the sentence I found most offensive was buried after the jump, down at the bottom of a page of type: “While generally considered a liberal by people outside of San Francisco, Newsom has not shied from confronting the left with tough love.”

Say, what?

Whenever you read something in the Almighty *Times* that uses terms like “generally considered,” you need to stop and think. Considered by whom? And what the hell does the *Times* mean by “liberal?”

You can define that word any way you want — Wikipedia has a long history, and outlines the difference between the classical liberalism of John Locke, Adam Smith, and David Ricardo (much of which we would now call libertarianism) and the social liberalism of the postwar era. I think any honest definition, though, rests in significant part on the notion that unregulated free markets are not always the best way to allocate resources, that government has a role in helping the needy, and, perhaps most important, that one of the primary functions of government is to reallocate income and resources to increase equality — that is, to tax the rich to feed the poor.

Liberalism got a bad name in the 1960s, particularly when it was used to apply to politicians like Lyndon Johnson and Hubert Humphrey, who had the right ideas about using exceptionally high taxes on the very rich

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EDITOR'S NOTES

CONT.>>

(the marginal rate in that era was more than 70 percent) to fund programs like the Great Society, but were utterly wrong about the Vietnam War and the use of U.S. military force abroad. And in the 1970s and 1980s, liberal politicians like Phil and John Burton in San Francisco became way too close to the real estate developers.

But words have to mean something, or the whole gig is over. And, as far as I'm concerned, a mayor who refuses to raise taxes to cover a huge budget deficit, and instead cuts wholesale from programs that help the poor, is not by any definition a "liberal."

He's not terribly good at "tough love," either.

The *Times* uses his implementation of Care Not Cash as an example — the program, the magazine says, "essentially ended direct payments to homeless people and put the money into service agencies instead." Not exactly true — Newsom ended direct payments to homeless people, but the "care" part of the package was never really there. And it's all gone in this latest budget. That's not tough love — it's just tough.

The idea that Mayor Newsom of San Francisco is a good liberal who is still willing to challenge the left every now and then is just mythology. Newsom (generally, to use the *Times*' favorite word here) has no relations whatsoever with the left. That fact might help him in the campaign — Californians as a whole are not as progressive as San Franciscans. But let's at least be honest about it.

And of course, the lavish story is another sign that the Newsom campaign is rolling ahead very nicely. "The fact that a national newspaper of the stature of the *Times* decides that Gavin Newsom is the story in the governor's race is certainly a plus," Eric Jaye, Newsom's chief political advisor, told me. I'd say that's a bit of an understatement. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW

IN A STRANGE, RAMBLING PRESS CONFERENCE ON THE FRIDAY BEFORE A HOLIDAY WEEKEND, SARAH PALIN MAKES A STARTLING ANNOUNCEMENT. AND SO I'M QUITTING, BECAUSE NOT QUITTING WOULD BE THE QUITTER'S WAY OUT!

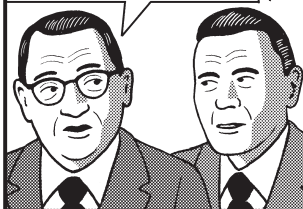
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OF COURSE, SARAH PALIN'S SUPPORTERS ARE INCLINED TO FIND FAULT WITH THE MEDIA IN JUST ABOUT ANY SITUATION.

DID YOU HEAR? IT'S ALL OVER THE NEWS--GOVERNOR PALIN SHOT A MAN IN RENO, JUST TO WATCH HIM DIE!

OH, FOR GOODNESS SAKE--WHY WON'T THE BIASED LIBERAL MEDIA STOP HOUNDING THAT POOR WOMAN?



THERE'S ALMOST CERTAINLY MORE TO THIS STORY...BUT WHATEVER'S GOING ON, IT'S REMARKABLE TO CONSIDER THAT PALIN IS STILL SEEN BY MANY AS THE SAVIOR OF THE REPUBLICAN PARTY...

YOU KNOW WHAT WE REALLY NEED RIGHT NOW? SOMEONE WHO IS BOTH INEXPERIENCED AND ERRATIC!

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OTHER SUPPORTERS ARE ALREADY BLAMING THE MEDIA FOR BEING SO MEAN TO HER.

THEY WROTE ALL THOSE NASTY THINGS--AND DREW THOSE TERRIBLE CARTOONS! IT WAS JUST TOO MUCH FOR HER TO BEAR!

IF YOU ASK ME, HER INABILITY TO WITHSTAND SUCH CRITICISM IS FURTHER PROOF OF HER SUITABILITY FOR THE PRESIDENCY!



ONE THING'S FOR SURE: IT HASN'T BEEN A GOOD COUPLE OF WEEKS FOR POSSIBLE REPUBLICAN PRESIDENTIAL CANDIDATES...

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What's wrong with San Francisco?

EDITORIAL In the end, Mayor Gavin Newsom got his way. The San Francisco supervisors made some significant changes to the budget and saved some \$40 million worth of programs that the mayor wanted to cut or privatize, but the Newsom for governor ads will still be able to proclaim that the mayor solved his city's budget problem without raising taxes or cutting police and firefighters.

Instead, this fall some 1,500 city employees are slated to be laid off, 400 of them in the Department of Public Health. Many recreation directors will get pink slips. Human services will lose at least 100 people. Nonprofit service providers will see much of their city funding disappear. The money to pay for public financing of the upcoming supervisorial and mayoral races is gone. Newsom's

pet (and expensive) 311 service will still be open 24 hours a day (with a lot of the money coming from Muni).

Not one of the city's hugely redundant fire stations will close, even for a few days at a time. The bloated police budget will see no significant cuts, and the cops and firefighters will still get raises. The mayor will continue to employ five people in his press office.

And the only new revenue in the budget comes from fee increases on Muni, public parks, after-school programs, street fairs, restaurants and the like.

Sup. John Avalos, chair of the Budget and Finance Committee, told us this was the best deal the supervisors could get, and it's true that the board forced Newsom to add back a lot of money he wanted to cut. But the committee

stopped far short of doing what it should have done — fundamentally changing the priorities of the Newsom budget.

Campos told us that he had "mixed feelings" about the deal and expressed concern about the board's ability to shape midyear cuts and the lack of commitment from Newsom to support support placing revenue measures on the November ballot. Mirkarimi said he was happy with the dollar amounts of the add-backs but proposed holding in reserve some funding for the mayor's pet projects — a tool for ensuring that Newsom consults with supervisors on the midyear cuts as promised — but Avalos opposed the idea.

Avalos said he's relying on Newsom's commitment to him: "The mayor has given me the assurance that he will not make unilateral decisions." But Newsom has a history of breaking such promises.

And the supervisors have not included any new tax revenue in

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LETTERS

THE OTHER SIDE OF PARKING

In the important discussion on parking ("The mobility of space," 7/3/09), your article misses the issues of economic class and circumstance of different residents of San Francisco. It would make sense to recognize that there are drivers who use a car for work (say ... independent craftspeople, construction workers), for types of commuting (roving artist-in-the-schools-teacher), and for family responsibilities (someone can't walk), among other reasons.

Indeed, the city doesn't improve public transportation even as it raises the price of using it. The Department of Parking and Traffic, (apparently you are unaware of its dark side) sends many meter maids out trolling for revenue at all times, such as issuing \$100 tickets to people for being parked in their driveway on the quiet streets (I'm a renter, don't get excited) despite ample sidewalk clearance, at times like 11:30 p.m. or 5:30 a.m. on a Sunday. This is an unregulated method of collecting revenue and obviously a dirty tactic because the city doesn't want the fallout of increasing the hours on meters and doesn't have the means to pay for services (in part because of its failure over the years to get the biggest resident corporations to pay a slightly higher payroll tax). The car-owning working/semi-employed/newly unemployed residents of San Francisco are not the sufficient source of revenue that the city needs to provide decent public transportation. The discussion is a bit broader than the one you outline.

Tess Koning-Martinez
San Francisco


THE PRICE OF DEFEAT

What do you think it says about the LGBTQ community if we


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EDITORIAL

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the budget projections. Which puts San Francisco far behind Oakland.

The Oakland City Council has plenty of problems, and the mayor of Oakland, Ron Dellums, has been missing in action on a lot of the city's problems lately. But when the mayor and the council had to address the budget problems, they came up with a solution that includes at least \$6 million in new taxes. While that sounds like a small number, it's almost 10 percent of Oakland's budget shortfall. And the new taxes, which will need voter approval in a special July 21 election, are included as part of the budget plan for fiscal 2009-10.

Two of the new taxes — a levy on pot clubs (which the clubs themselves strongly support) and a loophole-closing measure that forces big businesses to pay their fair share of real estate transfer taxes — require only a simple majority vote to take effect. The reason: the council voted unanimously to declare a fiscal emergency and put the measures on the ballot. That allowed the city to avoid the state law that requires a two-thirds vote on most new taxes.

Measures C, D, F, and H — make up a generally progressive package that has the support of Council Members Rebecca Kaplan and Jean Quan and Rep. Barbara Lee. We're happy to endorse all four.

Measure C is a 3 percent increase in the city's hotel tax, which would rise from 11 percent to 14 percent. Half the new money would go to the Oakland Convention and Visitors Bureau while the other half would be split between the Oakland Zoo, the Chabot Space and Science Center, and cultural arts programs and festivals in the city. We could argue with the distribution (arts festivals should probably get more money and the Visitors Bureau less) but overall, it raises the hotel tax to the level of most other cities in the area and would raise money for the sorts of programs hotel taxes typically fund.

Measure D is a technical amendment to the Oakland Kids First law that mandates spending on programs for children and youth. It changes the spending requirement from 1.5 percent of total city revenues to 3 percent of the general fund. That's slightly less money than the program currently gets, but a lot more than it has had over the past decade. The

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Paving the way for privatization

City officials consider closing the municipal asphalt plant and backing a private replacement

Cécile Lepage
news@sfbg.com

City officials are considering shutting down the municipal asphalt plant — the source of material for repaving roads and fixing potholes — in order to facilitate construction of a private plant on the waterfront that the city would agree to help finance and support over the long term.

While the privatization plan is being billed by project proponents as a way to save money during tough financial times, it raises questions about whether relying on the private sector for this essential material could hurt the city's ability to make emergency repairs and ultimately end up costing taxpayers even more.

For the cash-strapped Port of San Francisco, which will make millions of dollars leasing land for the new facility, this is unquestionably a good deal. But for the rest of the city, which is losing a potentially valuable public resource it has operated since 1909 when the first municipal plant opened, the answer is a bit less clear.

Douglas Legg, manager of finance and budget at the Department of Public Works (DPW), argues that the municipal plant is not cost-effective and that the city would pay less if it contracts

with an outside vendor. In a 2006 study, Legg found that the city's cost to produce a ton of asphalt was \$75 while private plants offered it for \$67.

"It's true that E.B.I. Aggregates and Graniterock are a little cheaper because they have a market advantage: they own their own gravel quarries," admits Ben Santana, who has managed the municipal plant in the Bayview for the last 21 years. But he still thinks his facility plays an important role. "Otherwise they would have gotten rid of us long ago. We can mobilize in a few hours and city trucks don't have to wait in line with other clients."

In the aftermath of the 1989 Loma Prieta earthquake, the municipal plant proved to be a valuable asset. "The plant wasn't damaged. We sent our crews to take care of cracks and voids that had suddenly opened up," Santana recalls. "So the city didn't have to go south to get material, or pay to get the private plants to open."

Indeed, in 2006, DPW held off the proposed shutdown in order to maintain its access to asphalt in emergencies. Officials worried about being dependant on plants outside city limits, especially since E.B.I. in Brisbane was slated to cease operations in the upcoming years, which



San Francisco's municipal asphalt plant is the target of a privatization plan by city and port officials. | GUARDIAN PHOTO BY CHARLES RUSSO

would have left Graniterock potentially enjoying a monopoly that could result in price increases.

Although the agency recognizes that it has to have an asphalt plant inside city limits to function well, it is losing the political will to maintain its own. So when port officials approached DPW with their plan to attract a private asphalt operator, the threat to close down the municipal plant resurfaced.

The port has issued a request for proposal (RFP) for an asphalt-batching plant to be built on Pier 94. The selected bidder would be bound to negotiate a long-term contract

with the city guaranteeing it would supply asphalt at a price tied to the Northern California asphalt price index.

The port and DPW assume the potential market for asphalt in the city will be large enough to draw private operators. But that belief seems to contradict the rationale behind the decision to close the municipal plant in the first place, which was that it couldn't produce volumes large enough to bring the price per ton down.

"The demand from the street resurfacing program was nowhere near as high as we thought it would

be," Legg says. In 2004, DPW installed two silos on the site to store hot asphalt and increase production. DPW was hoping to generate additional revenue for the department by selling asphalt to private contractors and other agencies. But two years later, Legg concluded in his report that the plant not only failed to turn a profit, it was facing a \$100,000 shortfall to repay its investment.

Demand might be picking up, though: city officials expressed their intention to make up for years of neglect in the upkeep of San Francisco streets by introducing

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Brad Benson, Port of San Francisco

GREEN CITY 13

NUDE BEACHES 14

ALERTS

By Paula Connelly
and Gabby Poccia
alerts@sfbg.com

WEDNESDAY, JULY 8

“From Stonewall to Gay Marriage”

Commemorate the 40th anniversary of Stonewall at this panel discussion about the history and future of the struggle for LGBT liberation, with author and activist speakers Sherry Wolf and Tommi Avicolli Mecca and KALW’s Rose Aguilar moderating. Sponsored by Haymarket Books and City Lights. 7 p.m., \$5–\$10 suggested Women’s Building 3543 18th St., SF www.haymarketbooks.org

THURSDAY, JULY 9

Berkeley Copwatch volunteer BBQ

Bring a friend and meet other cop-watchers to learn more about this volunteer program that encourages people to exercise their right to observe the police and advocate for fellow citizens. Find out about scheduling a ride-along to see Copwatch in action. 7 p.m., free Grassroots House 2022 Blake, Berkeley (510) 548-0425

World Without Borders

Join the San Francisco Immigrant Legal and Education Network at this community event to discuss practical solutions to border politics and to help foster solidarity among immigrants, community leaders, and advocates. 5:30 p.m., free Koret Auditorium SF Public Library 100 Larkin, SF (415) 282-6209

FRIDAY, JULY 10

Gas-free Fridays

Pedal to a San Francisco Bike Coalition energizer station for coffee, tea, and snacks as you substitute one short car trip a week with a bicycle trip. Grab a friend or coworker and declare your independence from oil. 7:30 – 9:30 a.m., free Polk Street steps

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SATURDAY, JULY 11

Pedaling Revolution

Jeff Mapes, cyclist and political reporter for *The Oregonian*, reads and discusses his new book about personal biking adventures through the Netherlands and the U.S. and the health and safety implications of cycling. 5 p.m., free Green Arcade 1680 Market (415) 431-6800

SUNDAY, JULY 12

Laborfest walk of the Mission
See the many labor murals and

hear the history of the area on the walking tour of the Mission District by labor historian Louis Prisco.

2–4 p.m., free Redstone Building 2940 16th St. (415) 841-1254

“We the people” as driving force

Community leaders and labor organizers debate how elected officials can work for the best interest of the people and how, in the context of this budget crisis, we can work toward progressive goals. 7 p.m., \$5–\$10 Centro del Pueblo Auditorium 474 Valencia (415) 431-1918

“Syria Behind the Scenes”
View the film *Tea on the Axis of*

Evil and hear director Jean Marie Offenbacher discuss her experience in Syria when it was added to the “axis of evil” and of her three-year stay in the Middle East while American anti-Islam sentiment was growing. 6 p.m.; \$7 students, \$18 non-members Commonwealth Club 595 Market (415) 597-6705 SFBG

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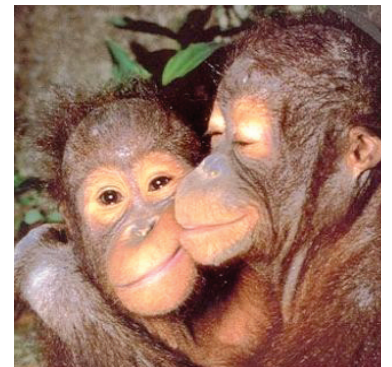
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Politics

San Francisco 8 case, Fisher’s folly, city budget deal, queer elders

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Plant CONT>>

ing a \$368 million safe street and road repair bond measure for the November ballot. The plan would boost the number of blocks to be resurfaced from 100 to 400 for the next 10 years, something that might make the city-owned plant more cost-effective. But Legg skeptically points out that the plant still requires replacement of some key components.

“Last year we had a \$60 million capital budget for all capital improvement needs in the city from the general fund sources. This year, we’ve got \$22 million,” Legg says. “They’re scarce dollars. I can’t speak for what the Board [of Supervisors] will chose to do, but it’s challenging to get capital money.”

Legg also noted the city plant’s “frequent breakdowns” and limited capacity to store raw materials, criticism countered by Santana. “The plant was modernized in 1993. Sure, some equipment does date to 1953, and I’ve been pushing to replace them for years. But it’s nothing the city can’t afford. Yes, it does sometimes go down. That’s part of operating a plant. But we’ve never run out of material because I always make sure to have some on ground or en route.”

Brad Benson, project manager at the Port of San Francisco, discounts the recent limited asphalt consumption in the city, noting major development proposals in the city’s future. “Think about shipyard development, Treasure Island development, Caltrain, parking lots,” Benson says. “If there’s not the demand, there won’t be bids. No one is going to invest \$3 [million] to \$10 million, whatever it costs to build an asphalt plant, if they don’t perceive a market.”

But what might also hook prospective bidders is the provision, stated in the RFP, that the “risk capital to construct the facility (may be offset by city financing).” Benson explains that “this concept was introduced here in the midst of the financial crisis when people were having trouble finding sources of capital. The city may have access to some lower cost sources of debt.”

Benson said he doesn’t know if city financing would be needed. “Obviously, the port prefers bidders that come in with their own sources of financing. That has been the model to build the neighboring concrete plants. The only reason to consider it is if the city combines lower-cost financing and could get lower cost asphalt in return. Then it might be worth doing.”

It’s an interesting paradox: the city wouldn’t have funds to upgrade its plant, but would be ready to chip in to outsource?

But there are other issues driving the proposal. Karen Pierce, a Bayview- Hunters Point community activist who sits on the port’s Southern Waterfront Advisory Committee, told us she would “like to see the municipal plant move away

The port and DPW assume the potential market for asphalt in the city will be large enough to draw private operators.

from where people live. There needs to be a buffer area. A newer plant on port property would be further away, and we would have the opportunity to make sure it uses technologies that reduce the amount of pollution.”

The municipal asphalt plant, which has never received complaints for pollution, currently incorporates 15 percent of recycled asphalt in its production. The RFP requests its potential tenant raise this amount up to 45 percent.

The proposed lot is also three times bigger than the existing one on Jerrold Avenue and has the advantage of being located near a maritime terminal where sand and gravel, the aggregates mixed with tar to produce asphalt, are imported. Also, there are two concrete batching plants and a construction material recycling center in the vicinity.

“Co-locating businesses that share each other’s products and reducing long-haul truck trips are the kernels of a broader idea for an ecoindustrial park that the port is developing in this area of the waterfront,” Benson says.

If the asphalt plant project falls through, the port does have a backup plan: it is considering leasing the site to yet another concrete plant. Bids on both proposals are due in September, after which the Board of Supervisors will consider whether to close the city’s plant. SFBG

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EDITORIAL

CONT>>

coalition that put Kids First on the ballot in 1996 (and modified it in 2008) supports this modest change.

Measure F is a creative new tax. It would impose a 1.8 percent gross receipts tax (\$18 per \$1,000 in sales) on medical marijuana businesses. Most efforts to hike business taxes face bitter opposition from business owners, but in this case, the pot clubs are happy to pay. In fact, the four dispensaries in Oakland are among the measure's strongest supporters. Paying taxes tends to legitimize the clubs — and while it's going to be tricky to track sales in what is still largely a cash business where records have in the past been kept vague to avoid the threat of federal prosecution, this is a strong step in the right direction.

Measure H would prevent big corporations from cheating Oakland out of real estate transfer taxes. Under current law, a business that owns property in Oakland and is bought by another business (or becomes part of a merger) doesn't have to pay transfer taxes on the property it owns. Closing that loophole could bring in as much as \$4.4 million a year.

There's a lesson here for the much larger city across the Bay.

San Francisco desperately needs new revenue. And while the mayor has talked, in vague terms, about maybe supporting some sort of tax measures in November, he hasn't committed to anything. There are several proposals floating around the board, the latest of which is a Labor Council-supported tax on alcohol consumption, but no coherent package. The progressives on the board — both those who support the compromise Newsom budget and those who don't — need to set aside those differences, now, and get to work on finding ways to bring in enough new money to deal with the impacts of further state cuts and stave off some of the layoffs slated for the fall.

The main obstacles are Sups. Sean Elsbernd and Michela Alioto-Pier. Everyone who cares about saving services in this city needs to pressure them to back away from their GOP-style no-new-taxes stands. If those two would at least agree to let the voters decide on new revenue measures, the city would likely get a unanimous board — and the ability to raise taxes with a simple majority vote.

Oakland's pot club tax and real estate transfer tax are great ideas that can be directly imported to San Francisco. The city's business tax could be made more progressive (and bring in new revenue) with a simple change in the tax rates (higher on the big outfits, lower on the small ones). We're dubious about a sales tax increase — even a half-percent hike would bring the local tax rate to 10 percent. And, even though the alcohol tax isn't exactly progressive, those ideas could be acceptable as part of a package.

The main thing is that the city will need, at minimum, another \$100 million this fall, and probably ought to be looking at raising twice that much. Oakland — a city with far fewer resources, a much smaller business base, and radically less wealth — is managing to fight its deficit with progressive taxes. What's wrong with San Francisco?

P.S.: Sup. Chris Daly was outspoken in his criticism of the budget deal, blasting Newsom and even taking on his former aide and longtime ally, Avalos. But for all his bluster about the mayor, Daly couldn't bring himself to oppose Anson Moran, Newsom's nominee for the Public Utilities Commission. Moran was a staunch ally of Pacific Gas and Electric Co. when he was the PUC's general manager, and the full board should reject him. **SFBG**

LETTERS

CONT>>

accept the defeat we've been handed and just give up on gay marriage for now ("The price of normal," 6/21/09)? That we're willing to wait patiently for the bigots to evolve and be ready to accept us? I have news for you: history has shown us repeatedly that they never will. And I, for one, am not content to mince my way to the back of the bus and twiddle my thumbs until they all grow old and die off.

Gay marriage is absolutely as worthy and important a cause as any of the others Tommi Avicoli Mecca mentions. Whatever your thoughts about marriage (personally, I think it's kind of quaint at best, idiotic at worst), unless it's done away with, gay taxpayers have as much right to it as straight ones. And think about this: do you really want yet another generation of gay kids in America growing up with the stigma of being second-class citizens in the eyes of the state?

Ken94115

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Nip it in the bud

Supervisors condemn PG&E ballot measure

By Rebecca Bowe
rebeccab@sfbg.com

GREEN CITY Imagine if San Franciscans had the choice of sending the check for their monthly electricity fees to one of two places. Option A is a massive private utility company, serving up fossil fuel-fired and nuclear-powered energy, presided over by a CEO who got paid nearly \$9 million last year. Option B is a publicly-owned program run by local government that offers a substantial percentage of green electricity from sources such as wind, solar, and tidal power. In San Francisco, which one would people be more likely to pick?

The intent behind community choice aggregation (CCA) programs, which in San Francisco is known as Clean Power SF, is to make Option B a reality. If successful, the program would signify not just a major advance on the green front, but a dent in Pacific Gas & Electric Co.'s longstanding monopoly in the Bay Area.

The program development is inching along under the direction of the San Francisco Public Utilities Commission and the Local Agency Formation Commission (LAFCo). Sup. Ross Mirkarimi, who chairs LAFCo, has poured a tremendous amount of time and energy into the city's fledgling CCA program.

So when a proposed state ballot initiative surfaced that threatens to thwart statewide CCA programs before they launch, Mirkarimi came out swinging hard.

Titled the "Taxpayers Right to Vote Act," the proposed initiative would require that any effort to create or fund a CCA program be ratified by two-thirds of the voters. The measure would erect an almost impossibly high barrier to CCA development around the state, effectively snuffing out PG&E's would-be competition and sully local governments' plans to embrace publicly-owned, cleaner energy alternatives.

Mirkarimi wasted no time in drafting a resolution against the measure and submitting it to the Board of Supervisors, telling his colleagues that the utility's proposal undermines years of effort "to allow municipalities to go ahead and chart their own energy destiny so they don't have to be on the syringe of fossil fuel-driven corporations like PG&E."

He also took issue with the name of the proposal, calling it deceptive and misleading. "The point is that we should not be manipulated by measures such as this, where voters would be required to have a two-thirds vote on something the state Legislature has already allowed us to pursue," Mirkarimi said. "It's our own right, and corporate special interests shouldn't dictate otherwise." The state law that grants local governments the right to pursue community choice aggregation, which was sponsored by then-Sen. Carole Migden, specifically prohibits actions that impede the progress of a CCA.

PG&E's name does not appear anywhere on the ballot-initiative proposal, but a spokesperson for the initiative confirmed that the utility had

paid the submission fee. The law firm listed as a contact for the proposal, meanwhile, has been enlisted by PG&E before. And Robert Lee Pence, who is named as the proponent of the initiative, has teamed up with PG&E ally Townsend, Raimundo, Besler and Usher on campaign measures in the past. That Sacramento-based political consulting firm describes its strategic consulting services online with this brazen slogan: "Moving opinions is what we do best."

PG&E did not return calls for comment.

At the June 30 Board of Supervisors meeting, supervisors approved Mirkarimi's resolution on a 10 to 1 vote, with Sup. Michela Alioto-Pier voting no. And while a resolution does little more than create a formal record of the board's position on a matter, Mirkarimi seemed to suggest that it was only the start of a battle mounting against this proposal. "Don't be surprised [if] a number of municipalities align themselves in potential litigation against this," he said.

Sup. David Campos, an attorney who also sits on LAFCo, hinted that the city could enter into litigation on the issue. "I hope the city is carefully looking at legal issues that might be raised by the actions of PG&E," he noted at the June 30 Board meeting. "I think that there are legal protections we need to avail ourselves of, and I hope the City Attorney's Office, working with the Board of Supervisors, can make sure that the city takes all steps that it needs to take to protect its legal rights."

Campos later told the *Guardian* that he had not yet spoken with the City Attorney's Office about it.

When asked about pursuing legal action, the City Attorney's Office would only say that "we're aware of it, and we're evaluating what we will be doing," according to spokesperson Jack Song.

Barbara Hale, general manager for power at the San Francisco Public Utilities Commission, told the *Guardian*, "We have certainly been talking with other cities about the initiative." But Hale added that the agency hadn't taken a formal position yet because it is so early in the process. "It hasn't actually been placed on any ballots yet."

Since the initiative was submitted, public power activists across the state have taken notice. Jeff Shields, general manager of the South San Joaquin Irrigation District, has gone toe-to-toe with PG&E on public power issues before. One of the most memorable battles occurred when a political consulting firm hired by PG&E hacked into SSJID's computers in the midst of a tug-of-war over control of the area's electricity infrastructure — only to get caught by the FBI and publicly denounced by PG&E. "Obfuscation is PG&E's middle name," Shields says. "I know there are lots of people looking at this initiative, but I don't know that there's a specific organizational effort against it at this time."

Jerry Jordan, executive director of the Sacramento-based California Municipal Utilities Association — a statewide organization representing 70 public utilities — told the *Guardian* that CMUA would oppose the initiative. However, "we may wait until it qualifies," Jordan said. The initiative is still in its earliest stages, and the attorney



Sup. Ross Mirkarimi introduced a resolution opposing a proposed ballot initiative that could thwart the development of community choice aggregation.

general has yet to certify it as legal to the secretary of state.

Meanwhile, efforts to move forward with the CCA model in other regions are floundering in these tough fiscal times. The San Joaquin Valley Power Authority voted June 25 to temporarily suspend its CCA, an effort in the works for years that had a goal of offering electricity to customers at lower and more stable rates.

Spokeswoman Cristel Tufenkjian said the greatest obstacle was a contract with CitiGroup's energy branch that was marred by tight credit markets. "When things started to go south with the markets, CitiGroup said it could not execute that contract," Tufenkjian explained. She also added, "We are opposed to the initiative."

The SJVPA bid to create a CCA was also hindered by opposition from PG&E. "For the last few years, PG&E has continually placed roadblocks in front of our program in an attempt to stop us from implementing community choice and ultimately not providing residents and businesses the opportunity to have a choice about who will provide them electrical energy," said Ron Manfredi, city manager of Kerman and chair of the San Joaquin Valley Power Authority.

The Board of Supervisors' resolution against the ballot initiative condemns such roadblocks and vows to push through this one. "PG&E has a history of acting to maintain its monopoly in its service region, including opposing public power initiatives at the ballot and lobbying officials of California cities [and] counties against community choice aggregation in apparent violation of the provisions [of state law]," the text of the resolution reads.

As this ballot initiative moves through the approval process, it's clear that a battle is going to heat up very quickly. "I think we have to fight this as hard as we can," Campos told us. "PG&E has been unsuccessful in killing [CCA] here in San Francisco, but they have certainly delayed it. Now they're trying to make sure it doesn't happen anywhere else." **SFBG**

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THE SAN FRANCISCO BAY GUARDIAN
& TEMPLE PRESENT



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Mike Zuckerman (6pm).



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GUARDIAN

By Gary Hanauer
garhan@aol.com

Nude beaches 2009

Presenting our 35th guide

The current nude beach scene is more active than it has been in three decades — and impending changes have its members all roiled up: increased law enforcement at San Francisco's North Baker Beach and the North Bay's Muir Beach; the possible closure of most state beaches; a court ruling that could force some beach-goers to suit up; and a possible push to officially designate several Marin beaches as "clothing-optional."

What's spurring most of the latest developments? Increased visitation over the last year, for one, said Yvette Ruan, chief park ranger of the Golden Gate National Recreation Area (GGNRA), who administers more than a dozen properties used by nudists.

As the economy has soured, people have been swapping longer, more expensive trips for stops at beaches. And more people on the sand means more auto break-ins, more cops, and, in some cases, more angry homeowners.

At North Baker Beach, visitors have noticed a jump this year in warnings for rude or illegal behavior being given by park police and rangers. "I've never seen it like this before," says San Francisco TV installer Paul Jung, one of the site's regular volleyball players. So far, however, the enforcement mostly has been limited to leading rowdies off the sand. GGNRA public affairs chief Rich Weidemean said that only one citation for sexual activity was issued there this year, and only three or four in the corridor from North Baker Beach to Golden Gate Bridge Beach.

There are also big changes happening at Little Beach, a nude area known to most readers as Muir Beach. At the cove, where only one citation for improper sexual conduct has been issued in the last year through June, deputies and rangers are starting to make periodic patrols — in contrast to the past, when they reacted only to calls. Also, warning signs are expected to be posted this summer in reaction to complaints.

Ironically, Marin County Sup. Steve Kinsey calls the summer-long increase in law enforcement visibility a "short term" test to determine if serious problems really are occurring at Muir. "I want to monitor the situation," he said. If the cops find that things are actually pretty quiet on the sand, it might lead Kinsey to starting an effort to designate Muir and several other beaches, such as the north end of Bolinas, as clothing-optional.

In September 1975, the county enacted an ordinance giving it the power to exempt areas from anti-nudity laws, which make nudity a misdemeanor offense. But Marin has never used the exemption power. "It's not something I want to do this year, but I

wouldn't have any hesitancy about bringing it forward," Kinsey said. Asked if the other supervisors would back him, he responded, "I think everyone would go along with it."

Residents who have complained want the opposite to happen. If law enforcement fails to reduce what a homeowner who refused to be identified told the *Guardian* is an outbreak

borhood beach, surrounded by homes, families, and children, and used by clothed families, not just naked people," adds the anonymous homeowner. If they "want to freak freely and be seen ... they should go to Red Rock."

According to Kinsey, "some spot surveillance or reconnaissance" by deputies to check for problems will take place on "some of the



Beachgoers like Cort and Shayne have noticed crowds getting bigger and younger in places like North Baker Beach. | PHOTO BY SPENCER HANSEN

of "lewd, disrespectful, exhibitionist, and intimidating behavior," then complainants may seek to ban nudity at Muir Beach. "It has been tolerated, but it is illegal," says the homeowner. "It's not one or two or 10 or even 30 complainers. It's a huge portion of the community. We're done tolerating the intolerable."

About 50 people, including Kinsey, Ruan, Marin Sheriff's Lt. Cheryl Fisher, and Marin County District Attorney Ed Berberian, attended a community meeting June 16 to discuss complaints that ranged from public masturbation to urination. Muir Beach resident Laura Pandapas complained after a neighbor and her 3-year-old daughter saw a nude sunbather masturbating on the beach, according to the *Marin Independent Journal*. "This is a neigh-

more active (hot weather) days" this summer at Little Beach, which is run by the county, while they and rangers at the adjoining federally-owned public portion of Muir Beach, react to complaints. GGNRA's Ruan already has ordered her rangers to "drive by more and, as time allows, get out of their vehicles and walk (along the sand) and talk to people." But unless it's an emergency or they're asked by the county, law enforcement won't be able to do much on Little Beach, which is outside their jurisdiction. But even that could change by January, when Ruan expects the state and federal government to okay a new enforcement-sharing agreement.

Meanwhile, on June 29, the 4th District Court of Appeals rebuffed sunbathing in the

buff by ruling that a policy instructing rangers to ignore nudity on state beaches where nudity has been traditionally practiced is invalid because it was adopted without public feedback. The strategy, known as the "Cahill policy," was issued by then-state parks Director Russell Cahill in 1979. The Nativist Action Committee will probably appeal the case to the state Supreme Court, according to attorney Allen Baylis, who represents the nudists.

It isn't known yet whether the ruling applies just to Southern California's San Onofre State Beach, around which the case revolved, or if it could lead to a ban on nudity at other state beaches such as Devil's Slide near Pacifica. The outcome is "a bit unpredictable," says Bay Area Nativists (BAN) leader Rich Pasco, who points out that, according to prior court decisions, California Administrative Code CCR 4322, which restricts nudity in state parks to designated areas, "includes areas 'designated' by traditional use."

Also up in the air: how 220 state parks and beaches — including clothing-optional properties at Devil's Slide, Mount Diablo's Hidden Pond, Monterey's Indian Head Beach, and even popular Red Rock (which is administered by Mount Tamalpais) — may be affected by Gov. Arnold Schwarzenegger's threat to close them. A June 8 letter from National Park Service regional director Jonathan Jarvis to Schwarzenegger warned that the federal government could take possession of six former federal land sites, including the Ford Ord Dunes and Mount Diablo (Mount Tam has received federal funding in the past), if they are closed.

No matter what happens, though, there's still time for some fun at clothing-optional areas this year. Want to get involved on a community level? Consider "adopting" Bonny Doon Beach on September 19 when supporters gather to clean up trash. (For directions, see the beach's listing in Santa Cruz County.) You could also make history by helping set a world skinny-dipping record. The *Guinness Book of World Records* has agreed to create a new category for the most people simultaneously skinny-dipping, so the American Association of Nude Recreation is organizing an event at nude locations and AANR clubs throughout North America. Participation: free. Dress code: nothing. All you have to do is be present at the Sequoians Clothes-Free Club in Castro Valley July 11 at exactly noon, when an official count by notaries and three "witnesses" will occur.

Speaking of good things, would you like to help improve our report? Please send ideas, beach discoveries, better directions (especially road milepost numbers), and trip reports to garhan@aol.com or by snail mail to Gary Hanauer, c/o San Francisco *Guardian*, 135 Mississippi St., San Francisco CA 94107. Be sure to include your phone number so we can fact-check.

About the ratings: We give an A to spots that are large or well-established and where the crowd is mostly nude; B to places where less than half the visitors are nude; C to small or emerging nude areas; and D to areas we suggest you avoid.

MORE AT SFBG.COM

For a complete guide to clothing-optional spots in Northern California, including San Francisco, Marin, Santa Cruz, Sonoma, and Lake Tahoe.

SAN FRANCISCO COUNTY
LAND'S END BEACH

San Francisco may be the only place in the country where it's possible to get away from your office and spend your lunch break basking in the sun without wearing a stitch of clothes before returning to the work grind. From Civic Center, visitors drive to the end of Geary Boulevard and then walk down a short path to enjoy one of the city's best kept secrets: a small beach that features a mix of sand and rocks plus some of the Bay Area's most spectacular views. Even on hot days, there may be fewer than 10 people present.

Legal status: Part of the Golden Gate National Recreation Area (GGNRA), which allows clothing-optional usage on this beach as long as no one complains and you don't touch anyone. Rangers sometimes visit the area on foot and horseback, and have made arrests for sexual activity on the beach and in the bushes off the trail.

How to find it: Follow Geary Boulevard to the end, then park in the dirt lot up the road from the Cliff House. Take the trail at the far end of the lot. About 100 yards past a bench and some trash cans, the path narrows and bends, rises, and falls, eventually becoming the width of a road. Don't take the road to the right, which leads to a golf course. Just past another bench, as the trail turns right, go left toward a group of dead trees where you will see a stairway and a "Dogs must be leashed" sign. Descend and head left to another stairway, which leads to a 100-foot walk to the cove. Or instead, take the service road below the El Camino del Mar parking lot 1/4 mile until you reach a bench, then follow the trail there. It's eroded in a few places. At the end you'll have to scramble over rocks.

The beach: From the bottom of the trail, walk left (west) until you come to some nice sunbathing nooks. "There are rocks for sunbathing, but there are also patches of sand away from where you enter the beach," says beach regular Joseph Friday. The wind can come up without warning, so bring a windbreak or, like many visitors, assemble the rocks on the beach to make your own windbreak.

The crowd: During the hottest days in the summer, the 1/4-mile long cove gets up to 30 users, but earlier in the year, one visitor found just six nudes, all men, on the sand. Visitation varies from day to day: one time, 80 percent of the crowd may be gay males; the next day, it could be more varied.

Problems: The walk down is fairly long; random "sex patrols" by rangers; reports of drug use; public sex on trails and nearby; fog and wind; rocky; swimming not allowed; trails other than main one are unsafe, may be closed, and/or have poison oak.

Rating: A

NORTH BAKER BEACH

After years of relative calm on the sands of beautiful Baker Beach, park police and rangers have been cracking down on everything from sex on the sand to possession of glass bottles, drug use, and public urination, according to regular visitor Paul Jung.

"Don't get me wrong, it's not a police

state," says Jung, a plasma TV installer who lives 10 minutes from the site. "But they've been tightening their grip more."

Since November, witnesses report, a number of visitors have been escorted off the sand by law enforcement. So far in 2009, though, police apparently have been issuing warnings to those who are being asked to leave. Just one citation for sexual activity was written in April and none in May or early June, according to officials.

Another trend: the nation's soaring unemployment rate appears to be responsible for sending more young people onto the

angers car owners), a regular suggests that people "park their motorcycles in the bicycle area near the fence." Look for motorcycles parked next to a "no parking" sign, which actually refers to car parking only.

The beach: Long and narrow with several tide pools at the north end (accessible only during low tide, located around the big rocks at the northern tip). Soil and greenery from part of the hillside next to the beach were recently dug up and, as part of a pollution control project, removed. "I miss the ice plants," says Jung, "plus they were great for preventing erosion."



Impending changes leave the future of sunbathing at Muir Beach uncertain.

PHOTO BY MIRISSA NEFF

beach, especially on weekdays. Explains a visitor: "It's been a surprise. The newcomers have even been joining in volleyball games. We welcome all players."

Legal status: Part of the GGNRA. See Land's End entry for policy.

How to find it: Take the 29 Sunset bus or go north on 25th Avenue to Lincoln Boulevard. Turn right and take the second left onto Bowley Street. Follow Bowley to Gibson Road, turn right, and follow Gibson to the east parking lot. Head right on the beach to the nude area, which starts at the brown and yellow "Hazardous surf, undertow, swim at your own risk" sign. Note: some motorcycles in the lot have been vandalized. Instead of parking in a car space (which

The crowd: Though there are usually more men than women, at Baker you'll find a walking, talking, and baking-in-the-sun smorgasbord of humanity, ranging from lawyers without either their briefcases or swimsuits to homeless people. "It's like the cantina in the first *Star Wars*," says a regular user. Former Baker veteran Ray Brokowski agrees. "You'll see young people, older types, men, women, Bay Area residents, tourists, gays, and straights."

Problems: Increased reports of overt sexual behavior (the most recent citation was issued in the beach bathroom; trouble has also been reported near middle Baker, where the nude area begins); more visits by rangers this year, parking lots fill quickly; fog; wind; a few

gawkers (especially in the afternoon on the rocks above the beach); large crowds on hot days; sand may be very hot; hazardous waves.

Rating: A

GOLDEN GATE BRIDGE BEACH

Golden Gate Bridge Beach is reported to be better than ever this year, with cleaned up, easier-to-use trails. The paths had been closed last season, awaiting removal of contaminated soil. In the wake of the project's completion, visitors are streaming onto the mostly gay enclave that's also known as Nasty Boy Beach and by its real name, Marshall's Beach.

Now that the way down has been fixed, you'll probably also notice a smattering of women, straight couples, children, and fishermen spread out along the shoreline. "It's really nice to walk in the water," says a woman. "In low tide, you can sometimes go out 150 feet." But don't come here if you want privacy: dozens to hundreds of users show up on the hottest days.

Legal status: Part of the GGNRA.

How to find it: The old way to get to the beach was by going to North Baker Beach, parking in the main lot, and walking north along Lincoln Boulevard, passing the sand ladder that leads to North Baker. Just north of the ladder trail, look for a dirt road with a gate, leading to Battery Crosby. Follow it, then hike up the trail immediately on the left (south) side of the old fort to the top of the bluff. Take the trail due west as it goes downhill toward the ocean, while wearing, if possible, long sleeves and pants to protect against poison oak. At a small, crumbling, concrete bulkhead, the trail goes north along the bluffs and eventually down a shorter, steeper section with small steps cut into the gully. The main path ends at the south end of Golden Gate Bridge Beach.

But now there's a new starting point just west of Langdon Court, where there are parking lots, across Lincoln Boulevard from Fort Winfield Scott. The new trail leading down from the Lincoln area even has some wooden steps and railings.

The beach: Three adjacent rocky coves located below Fort Scott make up this postcard-like setting, with stunning views of the Golden Gate Bridge. Until it was recently improved, the main beach trail was slippery, heavily eroded, and dangerous, especially in spring and winter.

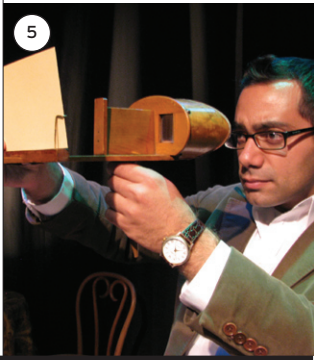
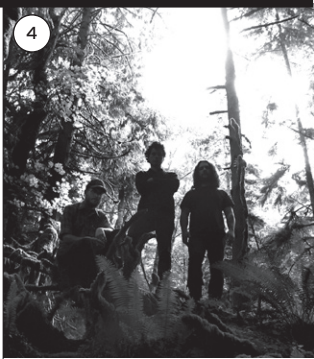
The crowd: Most visitors take their suits off, while joining up to 100 or more other naked people on warm, summer weekends. On the very hottest days, expect 300 bare bodies. During the week, a few dozen users is more commonplace. "I had to stop going there because it was such a gay pickup scene," said one visitor a few years ago. "On weekends you feel like a piece of meat on display." Now, though, the crowd is more varied.

Problems: Too many people jammed into too little space; not enough sand; garbage; wind and fog; unsafe swimming conditions; muddy cliff trails; and sex on the beach.

Rating: A **SFBG**

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY JULY 8

VISUAL ART

“10 x 10 x 10”

Especially when united as a group, artmakers and kin make for lively curators. The Hammer Museum in Los Angeles tapped into this realization earlier this year with “Oranges and Sardines,” a show in which six artists exhibited next to peers or elders they admire. SF Arts Commission Gallery’s Meg Shiffler runs with this insight and tweaks the approach in “10 x 10 x 10,” a show where 10 local artists choose a photographer whose work they’d like to showcase. The overall structure brings together John Harding’s glossy color 1980s street shots, Chris McCaw’s “sunburn” method of creating and developing images, Alexander Martinez’s zine-powered contemporary views, Mark McKnight’s mountain meditations, Ken Botto’s vividly dynamic dioramas, Mary Parisi’s intense close-ups, and more. Let’s take a look. **(Johnny Ray Huston)**

5:30–7:30 p.m. (through Sept. 18), free
City Hall, ground floor
1 Dr. Carlton P. Goodlett Place, SF
(415) 554-6080
www.sfacgallery.org

THURSDAY JULY 9

FILM

Portrait of Jason

The film series accompanying San Francisco Museum of Modern Art’s Richard Avedon show may prove more interesting than the exhibition itself — at the very least, it promises to pry open the idea of documentary portraiture. Some of the works being screened, like Shirley Clarke’s chronically out-of-print *Portrait of Jason* (1967), are simply too strong to act as illustrations. Edited down from a night-long monologue by the eponymous raconteur in Clarke’s room at the Chelsea Hotel, *Portrait* is 105 minutes of a black gay hustler’s gesture and speech. Clarke was primarily known for her transgressive subjects back in the day, but the former dancer’s endless fascination with performance has since emerged as a defining trait. **(Max Goldberg)**

7 p.m. (also Sat/11, 3 p.m.), \$5
SFMOMA, Phyllis Wattis Theater
151 3rd St., SF
(415) 357-4000
www.sfmoma.org

FRIDAY JULY 10

FILM

Midnight Mass

This is it, folks — the 12th and

last season of *Midnight Mass*. Hostess with the most-est Peaches Christ’s secret identity, Joshua Grannell, will soon be unveiling his feature-film directorial debut, *All About Evil*, with a cast boasting Mass faves Cassandra “Elvira” Peterson and John Waters star Mink Stole. So your butt is basically required in a seat at the Bridge to send off Ms. Christ’s legendary late-night picture show. The weekly series kicks off with a two-night tribute to Linda Blair, who’ll be in person for 1979’s skate-or-die dazzler *Roller Boogie* and 1973’s still-scary-as-hell *The Exorcist*. The rest of the summer boasts such events as annual fave *Showgirls* (1995), two nights with Elvira, and — of course — weekly doses of Peaches’ patented, soon-to-be-sadly-missed flair for pre-show entertainment. **(Cheryl Eddy)**

Midnight (also Sat/11), \$13
Bridge Theatre
3010 Geary, SF
(415) 751-3213
www.peacheschrist.com

VISUAL ART

“The Cresting Wave: The San Francisco Underground Comix Experience”

In 1971’s *Fear and Loathing in Las Vegas*, Hunter S. Thompson sets his sights on what he describes as “the high water mark — that place where the wave finally broke and rolled

back.” The new group show “The Cresting Wave” uses Thompson’s description as a target of sorts. Publisher and historian Dan Fogel draws from private collections and the archives of many artists to showcase comics by Mark and Vaughn Bode, Jay Kinney, Trina Robbins, Spain Rodriguez, S. Clay Wilson, and — of course — R. Crumb. A collaborative print created by all involved benefits the S. Clay Wilson Special Needs Trust. **(Huston)**

6–8 p.m. (continues through Aug. 22), free
Electric Works
130 8th St, SF
(415) 626-5496
www.sfelectricworks.com

STAGE

Now and at the Hour

Christian Cagigal is on a mission to retrain your brain. After seeing Cagigal’s show, the words “adult magician” will no longer trigger the image of a bare-chested Criss Angel looking moody and windswept in the Las Vegas desert (put away the guy-liner, Angel — nobody wants it!). In *Now and at the Hour*, Cagigal combines illusion with theatre as he shares how the relationship with his sometimes-troubled father leads to a life-long quest to create magic. As the story gets more complex, so do Cagigal’s illusions — and before you know

it, he’s looking through an old Stereo-Scope and reading your mind. Prepare to be spooked. **(Victoria Nguyen)**

8 p.m. (continues Fri–Sat through Aug. 15), \$15–\$25
EXIT Stage Left
156 Eddy, SF
(415) 673-3847
www.theexit.org

FILM

Frozen Film Festival

When I moved to California, I reveled in the idea that I wouldn’t have to contend with cold noses and icy fingertips. Gone were the days of wind tunnels and unpredictable weather. I soon learned that frigid temperatures are a staple of San Francisco. You can embrace the chill at the aptly named Frozen Film Festival. Experience two days’ worth of live music, animation, avant-garde works, global features, documentaries, skate films, and music videos. The lineup this year includes *Alcatraz Reunion*, *1906: A City and Its People*, and *Life as a Movie*, which profiles professional skaters and surfers as they swap vocations. Enjoy local indie fare or bask in the vicarious pleasures of global cinema — that is, until you’re ready to go back out into the cold. **(Laura Swanbeck)**

5 p.m.–10:30 p.m. (through Sat/11), \$10
Roxie Cinema
3117 16th St., SF

(415) 863-1087
www.frozenfilmfestival.com

STAGE

An (Improvised) Arabian Nights

When Scheherazade marries King Shahryar, a ruler who marries virgins and offs them the next day, she weaves seemingly unending tales to convince her husband to spare her life for just one more day. Scheherazade’s stories capture the king’s imagination for 1,001 nights and her collection of tales has become known since then as *The Arabian Nights*. For the first time, a group of Bay Area actors and classical Arabic musicians present *An (Improvised) Arabian Nights*, a long-form improv performance that draws upon the magic, heroes and wanderers from a time long gone. **(Nguyen)**

8 p.m. (also Sat/11, 8 p.m.), \$15–\$20
Magic Theater
Fort Mason Center, Building D, SF
(415) 441-8822
www.zawaya.org


SATURDAY JULY 11

MUSIC

Saviours

The first time I saw Saviours, they opened for High on Fire

Put away the guyliner, Angel
— nobody wants it!

MUSIC 20	ART 34	STAGE 36	EVENTS 37	FOOD + DRINK 38	FILM 41
<div>6</div> 		<div>8</div> 			<p>(1) <i>An (Improvised) Arabian Nights</i> (see Fri/10); (2) the Pace brothers and Kazu Makino of Blonde Redhead (see Tues/14); (3) a hot shot by “10 x 10 x 10” contributor Alexander Martinez (see Wed/8); (4) Wolves in the Throne Room (see Mon/13); (5) <i>Now and at the Hour’s</i> Christian Cagigal scopes out the stereopticon (see Fri/10); (6) a silhouette moment from Woody Allen’s <i>Manhattan</i> (see Sat/11); (7) Gowns bring the noise to “Upset the Rhythm” (see Sun/12); (8) Saviours to the rescue with the sound of doom (see Sat/11)</p> <p>ARABIAN NIGHTS PHOTO BY KATHLEEN GROSS; NOW AND AT THE HOUR PHOTO BY VADANAK KE</p>

at the packed Santa Cruz Vet’s Hall. The time after that, I crammed into someone’s kitchen at a house show in Oakland. Truly we’re dealing with a band of the people here. Saviours’ devotion to the local scene, coupled with their supremely skilful playing (think a pissed-off Thin Lizzy meets Sleep) has earned the group an ever-increasing collection of devotees. The Oakland natives confirm their headliner status on an impressive bill that also features Athens, Ohio’s Skeletonwitch. **(Tony Papanikolas)**

With Trap Them, Unrestrained, Parasitic Skies
8 p.m., \$10, all ages
924 Gilman
924 Gilman, Berk.
(510) 525-9926
www.924gilman.org

FILM

Film Night in the Park: Manhattan
Where better to see Woody Allen’s classic than in San Francisco’s most Manhattan-like square? Watch the legendary director’s award-winning follow-up to 1977’s *Annie Hall* (if you don’t consider 1978’s torturous *Interiors* — and most don’t) in all its black-and-white glory, surrounded by skyscrapers and city lights that almost echo the main character of the 1979 rom-com: New York City itself.

The only challenge: trying not to think about Soon-Yi while watching Allen’s character woo his 17-year-old girlfriend. **(Molly Freedenberg)**

8 p.m., free.
Union Square, SF
www.filmnightsf.org
www.sfneighborhoodtheater.org

CLUB/MUSIC

Club 1992
The first few years of the 1990s sucked: Hammer pants, the first war in Iraq, too many “d’ohs!” and “aye carumbas!” But in 1992, everything got a lot more interesting. Flannels replaced belts as hip-hugging accessories. Nirvana *and* Sir Mix-A-Lot shared top spots on the pop charts (and those charts actually meant something). A little movie called *Singles* changed the meaning of garage-door openers for a generation of would-be girlfriends. And *SNL* comedians feared Bill Clinton would be such an upstanding and uplifting president, they’d have nothing to joke about. LowSF and BlowUp celebrate the idyllic, iconic year with this new dance party featuring the hip-hop favorites and MTV classics we all loved between Bushes and before YouTube. **(Freedenberg)**

9 p.m., \$10.
111 Minna Gallery
111 Minna, SF
www.club1992.com

DANCE/MUSIC

Neverland: A Tribute to the King of Pop
Break out an old glove, BeDazzle the hell out of it, and throw one up for Michael Jackson with Neverland: A Tribute to the King of Pop. Hailing from the Bay Area, Neverland is a 15-piece ensemble that presents the King’s classics in a sophisticated and sexy manner — you won’t find any drum machines or cheesy costumes here. The band’s playlist includes all of your favorite MJ hits, beginning from when he was a baby-faced heartbreaker in the Jackson Five. So get out of the house and come celebrate Jackson’s musical legacy — you know the autopsy results won’t be in for another couple of weeks anyway. **(Nguyen)**

With Sex with No Hands, DJ Nat Rock
9 p.m., \$15 (\$35.95 with dinner)
Slim’s
333 11th St., SF
(415) 255-0333
www.slims-sf.com

SUNDAY
JULY 12

EVENT/MUSIC

Upset the Rhythm
The Lab and Club Sandwich copresent this showcase for some of California’s brightest weirdo rippers. Several of

the bands are locally grown, but they’re playing together under the auspices of Upset the Rhythm, a London-based promoter and label. It’s not the first time aficionados across the pond have cultivated an American sound, in this case plugging some of the considerable gaps left by the increasingly risk-averse indie establishment. Groups like Lucky Dragons and Gowns may never get the stardom they deserve, but Upset the Rhythm’s constellation of art-damaged punk draws strength in numbers. **(Max Goldberg)**

With Foot Village, Death Sentence: Panda, T.I.T.S.
5 p.m., \$8, all ages
The Lab
2948 16th St., SF
(415) 864-8855
www.upsettherhythm.co.uk
www.thelab.org
clubsandwichbayarea.com

MONDAY
JULY 13

MUSIC

Wolves in the Throne Room
If you’re into underground metal in any capacity, chances are you’ve heard of Wolves in the Throne Room at some point over the past couple of years. Hailing from a small farm in deepest, darkest Olympia, Wash., these reclusive genius types take the

spooky ambience of the best black metal to its outer limits, crafting expansive sonic landscapes that are as savage as they are moving. Wolves are starting to receive Neurosis-level praise for the emotional depth of their music, so why not stake out a piece of history? Twenty years from now, you can say you were *there*, man. **(Papanikolas)**

With Minsk, Ninth Moon Black
8 p.m., \$15 (\$35.95 with dinner)
Slim’s
333 11th St., SF
(415) 255-0333
www.slims-sf.com

TUESDAY
JULY 14

MUSIC

Blonde Redhead
Over 10 years ago I went with a music-making pal to a Blonde Redhead show and he spent half of it at the side of the stage loudly marveling to me about how “juicy” the asses of two of the members looked — and I’m not talking about Kazu Makino. I can’t report on the group’s posterior progress, but I can say that since that fateful night, they’ve escaped the shadow of Sonic Youth to create their own sound, especially on 2004’s *Misery is a Butterfly* (4AD), with its miniaturist Thomas Mann ode to a magic

mountain and its broken-winged yet graceful title track. Makino and twin bros Simone and Amedeo Pace went on to work with shoegaze touchstone Alan Moulder on 2007’s 23 (4AD), and they plan to release a new album later this year. Expect to hear tracks from it tonight. I’m hoping for some succulent Lucio Battisti-like moments. **(Huston)**

8 p.m. (also Wed/15.), \$25
The Independent
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www.theindependentsf.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



HOLY GIRLS AND HEADLESS WOMEN: THE FILMS OF LUCRECIA MARTEL

Filmmaker in person July 14 & 15!

A founding filmmaker in the "New Argentine Cinema" movement, Lucrecia Martel has become a major figure in contemporary world cinema. Martel will present two of her three films in person: her startling, masterful first film *La Ciénaga* and the local premiere of her mysterious, multilayered new work *The Headless Woman*.



LA CIÉNAGA // TUE, JUL 14, 7:30 PM // Filmmaker in person!

Martel offers an unapologetic look into the world of the decadent bourgeoisie with her first film about Mecha, a middle-aged woman with several accident-prone teenagers, a husband who dyes his hair and the tedious problem of sullen servants. (2001, 102 min, 35mm)



THE HEADLESS WOMAN // WED, JUL 15, 7:30 PM // Filmmaker in person!

A bourgeois woman is driving alone on a dirt road, becomes distracted, and runs over something. In the following days, she is dazed and emotionally disconnected from the people and events in her life, and becomes obsessed with the possibility that she may have killed someone. (2008, 87 min, 35mm)



THE HOLY GIRL // THU, JUL 23, 7:30 PM

Set in a decrepit hotel during a medical convention, this film poignantly captures the lives of two teenage girls as they adjust to their growing sexuality and religious passion. (2004, 104 min, 35mm)

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Who you gonna call?

GHOSTBUSTERS: THE VIDEO GAME
(Atari/Sony Computer
Entertainment/Terminal Reality)
XBOX360, PS3, PC, Wii, PS2,
Nintendo DS

GAMER Before survival horror, pwnage, and muscle-bound men cursing at each other in 1080p, video games were pretty funny. The mid-'90s saw a slew of comedic adventure classics, released when low computing power made witty writing more valuable than dynamically plasma-rifled gobbets of viscera. Now, it seems, the jokes are slinking back. Aging titles like LucasArts' *Monkey Island* series and *Sam and Max Hit the Road* have been resurrected by Telltale Games. Tim Schafer, creator of the tragicomic noir masterpiece *Grim Fandango*, has *Brütal Legend*, starring Jack Black, slated for release this fall.

Ghostbusters: The Video Game is a worthy example of this humorous trend. With a script by original *Ghostbusters* (1984) writers Dan Aykroyd and Harold Ramis, the game demonstrates the immense value of providing characters with amusing, engaging, human dialogue. While most developers will probably stick to the monkeys-with-typewriters approach (yes, you, *Gears of War 2*), Aykroyd and Ramis flesh out an enjoyable new *Ghostbusters* tale, nailing the atmosphere, repartee, and goofy sarcasm that made the movies such big hits.

All four lead actors are back in the fold for voice work (plus Annie Potts as the secretary), and familiar ghosts and locations will give fans of the films much to revel in. Though the plot is not spectacular, casting the player as the anonymous, mute "rookie" member of the team, the action ramps up quickly. And having Bill Murray's laconic Peter Venkman on your six is probably more than enough for some people anyway.

Terminal Reality did yeoman work on the level design, replicat-



Stay-Puft gets roasted in *Ghostbusters: The Video Game*.

ing recognizable movie environments and surrounding the team with destructible, physics-based junk just dying to be zapped with a proton pack. Cutscenes bring the four actors (and their '80s hairlines) to life, although the lip syncing and motion-capture animation is decidedly substandard.

When the gameplay sticks to a classic "bust-em, trap-em" formula, playing is a breeze, and a variety of "experimental" weapons add some spice. Ill-considered design decisions abound, however, and the game can quickly become frustrating. The AI Ghostbusters are good for an impressive number of hilarious quips, but can't bust ghosts or stay alive worth a damn. The difficulty spikes and ebbs, skewed by the fact that most enemies can take you out in one or two hits, and the environmental puzzles are lame when they aren't sort of obtuse. Boss battles tend towards the tedious. I'm glad people still remember how to build a game around great writing, but someone should hook them up with creators of fun, invigorating gameplay. It could get ugly, though. I hear the monkeys have a union. **(Ben Richardson)**

THE MIX

- (1) Pentagram, DNA Lounge
- (2) Baxtalo Drom gypsy punk dance party, DNA Lounge
- (3) Canoeing the Russian River
- (4) Bootie SF on location in the Black Rock Desert
- (5) Beth Ditto takes on Rick Rubin: the Gossip, *Music for Men* (Capitol)

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This exhibition presents over 100 prints spanning four decades of John Baldessari's career from the 1970s when the artist abandoned painting to work exclusively with photography and text. He is known for his use of photographic images and text to which he adds colorful cutout shapes to create unique collage-based arrangements.

7.11.09—11.8.09

John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and His Family Foundation has been organized by the Fine Arts Museums of San Francisco and the Jordan Schnitzer Family Foundation.

Image: John Baldessari, *Person with Guitar (Red)*, 2005. Five-color screenprint on Sintra board with hand painting.
Collection of Jordan D. Schnitzer

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music

My my, hey hey — bitch, did you know Neil Young was once in a Motown group with Rick James? Shakey's funky side is a facet of the first volume in an archival collection devoted to one of America's greatest — and trickiest — living songwriters. As for deathly songwriting, bleakness and breakups are crucial to the Khanate (right) legacy.



Out of the blue

And into the black — renaissance via Neil Young's *Archives*

By **Kandia Crazy Horse**
a&cletters@sfbg.com

ESSAY This is the briar patch, the place from which all funky thangs flow. On the anniversary of the death of my Afro-Algonquin Southern (re)belle mother, my bare feet are planted in the dirt. Since it's also the last days of Black Music Month, I am out of my head, thoughts swirling across the amber waves pondering the intersections of family, flesh, and funk, questing after new sounds and cultural concepts even as I journey into my sonic past. The last time it seems I was so enmeshed and empowered by cultural renaissance was just over 21 years ago, when Neil Young first heralded his now released *Archives* project, and I embraced the notion that Neil Young's work is black music.

My late mother was a restless adventurer born in Virginia — and I perceive Neil Young as the same via osmosis from his maternal grandfather, Bill Ragland, a Virginian émigré to the Great North and scion of the Southern planter class from

Petersburg. The Neil Young I love most is the direct heir of aspects of Daddy Ragland's personal lore: he had the first radio and gramophone in Winnipeg, Canada; he fiercely retained his American citizenship while bigimpin' in Manitoba (fore-shadowing his grandson's famous Canadian retentions despite residing in California).

Daddy Ragland boasted that his grandfather had freed the enslaved Africans on the family plantation. But he was also descended from the original British invaders who established Virginia Colony, destroying my people's lifeways and ecology in process, setting precedents for America's current crises around violence, resources, and the environment. The glories and tensions in Young's family fables would appear to be the benefactor of much of his catalog's leading lights: "Southern Man," "Cortez the Killer," "After the Gold Rush," "Country Girl," "Pocahontas," "Here We Are In the Years," "Alabama," "Broken Arrow," "Powderfinger," and "Down By the River."

Young's internal narrative of ur-Americana (literally carried on the blood) is enacted again and again and refashioned throughout Reprise's 10-disc *Neil Young Archives — Vol. 1 (1963–1972)*, a collection that traces his odyssey from Ventures acolyte and early earnest folkie to embryonic trickster of eco-metal. The epic nature of Young's work, akin to a late modern, machine age substitute for Greek myth — at least for the hippie, Coastopian jet-set — was once lost on me. The voice beaming over the radio waves in "Helpless" and "Sugar Mountain" was repellent to these ears, raised in the 1970s when Mother Nature was on the run and the last universally-recognized golden era of black music abounded with diverse male songbirds (Ronnie Dyson, Carl Anderson) and badass lovemen (Teddy Pendergrass, Eddie Levert). But one day, after yet another wearisome visit to a coffeehouse festooned with Harry Chapin songs and some showoff girl's fey rendition of "Helpless," I encountered three Neil Young masterpieces that forever altered my hearing: "Nowadays Clancy Can't Even Sing," "Broken Arrow," and "Cinnamon Girl." I became a Buffalo Springfield devotee for life.

What also went down? Somehow, pre-Web and locked away
CONTINUES ON PAGE 22 »

DEAD ENDS: KHANATE IS JUST WRETCHED ENOUGH TO BE GREAT

Clean Hands Go Foul (Hydra Head/Dymare), the posthumous release from doom metal supergroup Khanate, has been sitting with me for a while. But its potency only increases over time. With each successive listen, I feel increasingly like one of H.P. Lovecraft's doomed protagonists — characters who unwittingly gamble away their sanity as they attempt to piece together the horrifying totality of a universe controlled by beings not of their time or space. I'm not sure what I am losing when I listen to Khanate, but I feel lost nonetheless.

There are few moorings on Khanate's slate sea of negativity — none of metal's usual signifiers, no lyrical invitations to trample on sacred institutions, no head-banging riffs. The four tracks on *Clean Hands* are emotional dead ends where vocalist Alan Dubin's howled protests of rage, disgust, and futility are left to fester in the gutters built by guitarist Steven O'Malley, bassist James Plotkin, and drummer Tim Wiskida.

Composed of material improvised during the recording sessions of 2005's *Capture & Release* (with Plotkin editing in Dubin's vocals later on), *Clean Hands* plays more like a belated précis for the group's deconstructed yet unrelentingly crushing interpretation of metal than a coherent album. Like Keiji Haino's renowned power trio Fushitsusha, Khanate understood that metal's heaviness could be chopped and screwed into different shapes without diminishing its brutality.

Some of *Clean Hands*' tracks are more successful at conveying the band's protean dynamic than others. "In That Corner" — a staggering, Haino-worthy dirge — starts out at full blast before quieting down into a series of mournful echoes of itself. But it is album closer "Every God Damn Thing" that best displays the group's propensity for grueling duration. Taking up close to half the album's running time, it pairs 30 plodding minutes of input jack/cord buzz, bass rumbles, scraped guitar strings, the occasional feedback howl, and random bits of percussion with Dubin's long-form, bile-filled disquisition on the title phrase. (Some sample lyrics: "Everything poison. Even flowers disgust"; "Out there, someone is dying. Hopefully, it should be all of them.")

Dubin is Khanate's secret weapon. Other than Die Kreuzen's Dan Kubinski or Swans-era Michael Gira, I cannot think of a vocalist whose rasp is severe enough to make you feel skinned alive and whose lyrics
CONTINUES ON PAGE 23 »



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— from "Book sluts unite: The Rumpus's sex-music-comedy night" by Juliette Tang, posted in the Sex SF blog



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Image: Coffinette for the Viscera of Tutankhamun, Dynasty 18, 39.5 x 10 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig.)

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Archives CONT.»

in the wilds with limited resources, I discovered my favorite bit of rock trivia: Neil Young was in a band with Rick James signed to Motown for a seven-year deal, the Mynah Birds. Young's engagements with psych, punk, and grunge are well-documented — even if most shirk the challenge of unpacking his electro output — but the lurking presence of the funk in his aesthetic is often ignored. Now, I ain't saying ole Neil could come down to my former hood and swing with a Chocolate City go-go outfit (maybe he *could* trouble the funk?), but on “Go Ahead and Cry,” the ringing of his unleashed 1970s guitar sound is already evident. The sublime meeting of Young's thang with “The Sound of Young America” makes one lament how differently (black) rock history might have looked had the Mynah Birds triumphed at Hitsville.

My view is that Young couldn't have written some of his best songs, like “Cinnamon Girl” and “Mr. Soul,” plus freakery I dig such as “Sea of Madness,” without that brief spell at Motown. (It's interesting to imagine former auto-line worker Berry Gordy and car enthusiast Young rapping by chance). In a weird way, the shades of Young that appeared on the pop stage and relentlessly morphed between “Clancy” and “When You Dance I Can Really Love” seem to coexist with turn-of-the-'70s Motown mavericks who also flirted with polemics, space rock, and soul yodeling: Marvin Gaye, Stevie Wonder, Eddie Kendricks.

The Mynah Birds are sadly absent from volume one of *Archives*, despite a fleeting citation in its chronological timeline. But a few months before the box set dropped I acquired my grail of Mynah Birds tracks, and the picture of Young as a potential R&B artist who brought some of the Motown sensibility to bear upon the aesthetics of his next band, the Buffalo Springfield, emerged tantalizingly. Alongside it was the turbulent back story of the striving front man Ricky James Matthews (a Mick Jagger acolyte who later renamed himself), who failed to gain support for his hybrid vision of black rock even as his old bandmate soared from the ashes of Woodstock Nation.

Aside from the future Super Freak, Young's key ace boons on the funk express were Bruce Palmer (1946-2004) and Danny Whitten (1943-72) — besides Stephen Stills, the stars of this first set. Palmer, a native of Toronto who shared a deep

MUSIC



Ventures: Neil Young Archives — Vol. 1 (1963-1972) is an appropriately epic collection.

spiritual bond with Young, had been in an all-black Canadian band led by Billy Clarkson even prior to his membership in the Mynah Birds. He subsequently brought his low-end theories to the Springfield; Crosby, Stills, Nash & Young (before being replaced by young Motown bassist Greg Reeves); and Young's thwarted revolutionary electronic project *Trans* (Geffen, 1982). Palmer also reunited with Rick James after the Springfield's implosion, producing the beautiful psych-jazz classic *The Cycle Is Complete* (Verve, 1971), a rival to Skip Spence's *Oar* (Columbia, 1969).

Columbus, Ga.,-bred Whitten might still be Young's most fabled collaborator. His premature death by heroin overdose inspired “The Needle and the Damage Done” (included amongst other *Harvest* tracks on disc eight of *Vol. 1*) and the dark and stark standout of the “Ditch Trilogy,” *Tonight's the Night* (Reprise, 1975), which will feature in the next *Archives* installment. Even before starting the Laurel Canyon-based Rockets (which became Crazy Horse), Whitten had been a live R&B dancer and seems to have restored some genuine Southern rock 'n' soul flava to the mix of his boy twice-removed from Dixie. Every time I hear the vainglorious funk bomb that is “Cinnamon Girl,” I recognize that element is there and regret Whitten's passing even more.

I first and foremost swear fealty to Buffalo Springfield. But for all his seemingly mercurial guises, the plaid-and-denim-clad Young who conjured *Everybody Knows This Is Nowhere* (Reprise, 1969) and the songs from the Ditch in company

with Crazy Horse and other canyon pickers appears to be the most enduring direct influence on later generations. To try to make sense of Young's legend, I consulted an amen corner: Harry Weinger, VP of A&R at Universal Motown; famed *Harvest* producer Elliot Mazer; and young J. Tillman.

I also saw my Alabama-bred friend Patterson Hood at the Bowery Ballroom, bringing an element of Stills and Young's guitar duels and Young's volume to the stage, backed by the Screwtopians. Brother Hood's chief band, Drive-By Truckers, came to most folks' attention with 2001's Sept. 12 Soul Dump release *Southern Rock Opera*, a sprawling masterwork in two acts that dealt with — among other Southern myths — the complex relationship between Young and Lynyrd Skynyrd icon Ronnie Van Zant (see “Ronnie and Neil”). When we discussed the *Archives* before the gig, Patterson professed to be waiting on tenterhooks for the next volume, due to the Ditch releases: *TTN*, *Time Fades Away* (Reprise, 1973), and my favorite, *On the Beach* (Reprise, 1974).

Tillman — Pacific Northwest-dwelling solo artist and multi-instrumentalist member of Fleet Foxes — was illuminating on the subject of Young as artistic forebear. This year, the Foxes were summoned by Young to tour with him and perform at his annual Bridge School benefit, even as Tillman promoted *Vacilando Territory Blues* (Bella Union) and began to develop his next solo recording *Year In the Kingdom*. Kindly, he paused amid all this flurry to speak on Young's influence when we crossed paths earlier this year:

“Neil is a figure to follow and not follow. Following him is kind of anti-theoretical to the spirit of his music, but it's hard to resist the mythology ...

“Neil's understanding of the technical side of the recording process, and his obsession with gear and tone, stands in total contrast to his completely intuitive approach to making records,” he continued. “Each of his records has an environment that is as big a part of the record as the songs. Recording in a barn, an SIR storage space, doing honey-slides with Rusty Kershaw — he always positions himself for moments of magic.”

Despite Young's great capacity for harnessing magic, what *Archives* demonstrates beyond the master's curatorial intent is the vast gulf between the violent-but-halcyon time that begat his earliest works and now, when ever more plastic reigns in our common culture. When I cited surprise at a sudden small surge in

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younger folk and country-rockin' artists who profess overt adoration of and respect for Buffalo Springfield and Stills' Manassas, Tillman voiced skepticism:

"Our generation has been told that we can buy authenticity. Advertising is so enmeshed in our thought life we've developed Stockholm syndrome. People buy the idea of the '60s and '70s like a product, like it's something you can own by buying things, or conversely, by becoming a product fashioned in the style of the '70s. There are plenty of people dying to make a buck off that. It's sad how commodified music has become, how people just do it to *be* it, instead of doing it because they *are* it. Neil refused to be bought or sold or owned in his own time, like any of the greats."

As for Young followers on the blackhand side, they may not be legion but today — more than four decades after he was meant to produce Love's masterpiece *Forever Changes* (Elektra, 1967) and long after his road dawg-in' with former Malibu neighbor Booker T. Jones — there are more than you might think. Richie Havens still cut what might rate as the best-ever Young cover: his desperate, electric, heavy metal "The Loner" on *Mixed Bag II* (Stormy Forest, 1974). The other week I attended a taping of *Late Night with Jimmy Fallon* and after the show, when Roots' guitarist Kirk Douglas spotted the behemoth *Archives* box I was toting, he ripped a few blazing riffs from "Cinnamon Girl."

Outlaws don't always go out in a blaze of glory. Some, like Young, abide, too ornery for entropy to overtake them. I expect him to continue restlessly exploring where he and Sudanese bluenote sound intersect in the eye of the volt. As for the native rights supporter who came off like the inscrutable brave in Buffalo Springfield's dynamic cowboy movie — but who totes a cigar store Indian onstage? The rebel in me that thrills to Young's peculiarly *subthuhn* quixotic qualities and access to American African's obsession with freedom wants him to account for these lyrics about my ancestral sovereign Wahunsunacock's martyred daughter, Matoaka:

*I wish I was a trapper
I would give a thousand pelts
To sleep with Pocahontas
And find out how she felt
In the mornin' on the fields of green
In the homeland we've never seen.*

Hey now hey ... my my my.
Aren't we both, the contested bodies,
still looking for America? **SFBG**



PLAYLIST

AAVIKKO

Novo Atlantis
(9pm Records)

The Finnish electronic trio dances from Goblin-like prog workouts ("Syntakis" recalls the theme for Dario Argento's 1982 *Tenebre*) to chugging anthems Klaus Nomi and Man Parrish wouldn't throw out of bed ("Spectro Supernus") or the faux-symphonic frenzies of a Yellow Magic Orchestra. Cosmically delicious. **(Johnny Ray Huston)**

BLACK UHURU

Sinsemilla
(Mango / Island)

This 1980 masterpiece somehow had evaded me until recently. With nods to Patrick Adams, Black Uhuru maintains a radical spirit and catches deep grooves. A yearning for happiness has rarely been captured on tape like this. Eternal summer listening. **(Irwin Swirnoff)**

CITY CENTER

City Center
(Type)

Panda Bear's *Person Pitch* muttering to itself in another room, decent album of the year contender, or both? "Killer Whale," "Breed Blood," and "You Are a Force" have moments of magnificence. Aqua-photographic sleeve images by former SF-er Mary Manning. **(Huston)**

LULA CORTES

Rosa De Sangué
(Time Lag)

As colorful and freaky as the candy stripe beardo cover art, this 1980 psych-pop kaleidoscope reaches its

prismatic peak with "Sao Varias As Trilhas," a vintage keyboard cousin to Lô Borges' more fuzzed-out moments with Clube da Esquina. **(Huston)**

DESIRE

Desire
(Italians Do It Better)

Sorry, but I can't hate: Johnny Jewel's latest disco project is too lost in emotion to be dismissed as a hipster poseathon. The 1980s touches dig below irony the same way Glass Candy's cover of "Computer Love" gave that icy-by-definition track a successful heart transplant. "Don't Call" is my jam of the summer so far, not least because of its live "Beat It" rhythm. **(Huston)**

DUCKTAILS

Ducktails
(Not Not Fun)

Warm and wobbly, this record is all about the voyage — you forget about the need for a destination. It taps into a unique zone somewhere between the lo-fi New Zealand underground of the 1980s and Terry Riley in a garage. Full on backyard bliss. **(Swirnoff)**

SYLVESTER

"I Need Somebody to Love Tonight"
(from *Dirty Space Disco*, Tigersushi)

While exploring the possibilities of dance music and gender, Sylvester delivered loads of infectious disco jams into San Francisco's late 1970s and '80s underground club scene. This bubbling, heroin-laced track might be his most incredible. **(Michael Krimper)**

DEAD ENDS: KHANATE IS JUST WRETCHED ENOUGH TO BE GREAT

CONT.,»

convey the vicissitudes of antisocial sentiment with such uncomfortable immediacy and — at times — surprising poetic force.

"It's all bad, again!" Dubin screams at the close of "Every God Damn Thing." Such a statement of futility is fitting for a track that seethes in anticipation of a climax yet falls short of delivering the goods in its final paroxysms. An uneven postmortem, *Clean Hands* proves Khanate was never interested in giving listeners the satisfaction of a climax. The forces that compelled it toward such uncompromising, bleak musical extremes were also, unsurprisingly, what led to its breakup. Hell is indeed other people — including your bandmates. "Man's greatness resides in knowing himself to be wretched," Pascal once said. With this final nail in the coffin, Khanate has proven itself to be so great. **(Matt Sussman)**

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BARDOT A GO GO

GUARDIAN

No longer singing love songs to Daddy, but not exactly a single woman either, Beyonce is Sasha Fierce — is she also akin to Michael Jackson? Death Cab for Cutie has invaded the juniors' department of Macy's and is back in the Bay Area this week.



Beyonce bounce

By Kimberly Chun
a&eletters@sfbg.com

SONIC REDUCER Fierce. Bad.



Doth Beyonce Knowles and Michael Jackson protest too much? More than two decades separated them, along with crucial biographical details, gender, and a kind of comfort in one's skin. Yet both drink deeply from the same well of R&B pop perfection, after emerging, solo, from the safety and suffocation of the family-like combo. Both faintly evoke Jackson's go-to mom for Prince, Paris, and Prince II (a.k.a. Blanket), Diana Ross. Both walk that tightrope of personal vulnerability and arena-friendly theater, the real and the fantastic, artful display and emotional artifice. Both have been philanthropists, ready with a vision to heal the world, and armed with a staunch commitment to spectacle and an iron will (to entertain) encased in a sparkly or titanium robot glove.

But entertain a morbid thought: if Knowles were to crash and burn her Thierry Mugler motorcycle breastplate during her current "I Am ... Tour" — said to out-razzle-dazzle all predecessors with its aerial flips and 70-

some costumes — would she be revered like Jackson? She's made her share of great, timely, and timeless singles: "Crazy in Love," "Baby Boy," "Irreplaceable." And you can easily hear Mikey within the tender whisper-to-a-scream "If I Were a Boy." But Knowles' bifurcated self unsettles on *I Am ... Sasha Fierce* (Sony/Music World, 2008), an album tidily separating in two, its ballads and bangers distributed between two discs, as if simulating vinyl.

Sasha Fierce is a clear bid for album-like complexity, depth, and, gak, maturity. It leads with the earmarked-as-important slow dances and power ballads and disrupts the single-centered paradigm, making us wait for the champagne-bubbly, bustling "Single Ladies (Put a Ring on It)." Surprisingly old-school in its marriage-minded sentiments for a woman who makes a point of touring with an all-female band, the track hints at the cognitive dissonance that makes Michael Jackson studies so rich. Given time, Jackson might even have wanted to tweak his beauty to mimic Knowles' healthy naturalism, rivaled only by Rihanna's as current pop's beauty standard.

Sasha Fierce succeeds as a long listen, settling in likeably and ingratiatingly despite irritants

like "Ave Maria" and "Video Phone," which recall the ways in which *B'Day* (Columbia/Music World, 2006) blustered and annoyed. Its crafty, minimalist sections hint at moments spent listening to electro remixes and MIA. As with MJ, it's tough to separate the dancer from the dance: I can't help but hear Beyonce singing to Jay-Z in her protests against being treated as less than one of the boys. Now declaring the "Death of Auto-Tune," he's the talented shadow hanging over the production, another male counterpart to her executive producer and father, Matthew Knowles. Is it audacious to imagine her breaking from those intimate ties and finding her own Quincy Jones? To wonder if hipsters will be dancing to B's songs — with nostalgia or irony or blissfully encumbered by neither — two decades from now as they do to Michael? I'm looking forward to the moment when Beyonce resolves her two B sides and merges the woman in the mirror with the woman making the music. **SFBG**

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DEATH CAB FOR CUTIE DUSTS OFF ITS EXTRAS

I suspected Death Cab for Cutie had finally arrived while browsing the juniors' department of Macy's and being stopped in my tracks by the video playing on the TV monitors: it was "I Will Possess Your Heart," off *Narrow Stairs* (Barsuk/Atlantic, 2008), the combo's first No. 1 album on the *Billboard* 200. Judging from the attention the music was getting from random tourists and untethered men, the group had found listeners beyond the indie rock mob. Now new — and old — fans can get another dose of the *Narrow Stairs* sessions with the release of *The Open Door EP* (Barsuk/Atlantic). The disc's five songs "were kind of poking out, in a way, so we just cut them from the album," bassist Nick Harmer says by phone. "But it was part of the experience of where we're at as a band. So we were always hoping we'd find a cool home for them." Death Cab expects to start working on its next full-length later this year — all a far cry from the moment Harmer, Ben Gibbard, Chris Walla, and the now-gone Nathan Good first practiced together. "You just know when that spark happens," Harmer recalls. "I remember we had a big debate about making a CD — it was a big deal for us to make 1,000 copies: 'We'll be sitting on these things for years....'" **SFBG**

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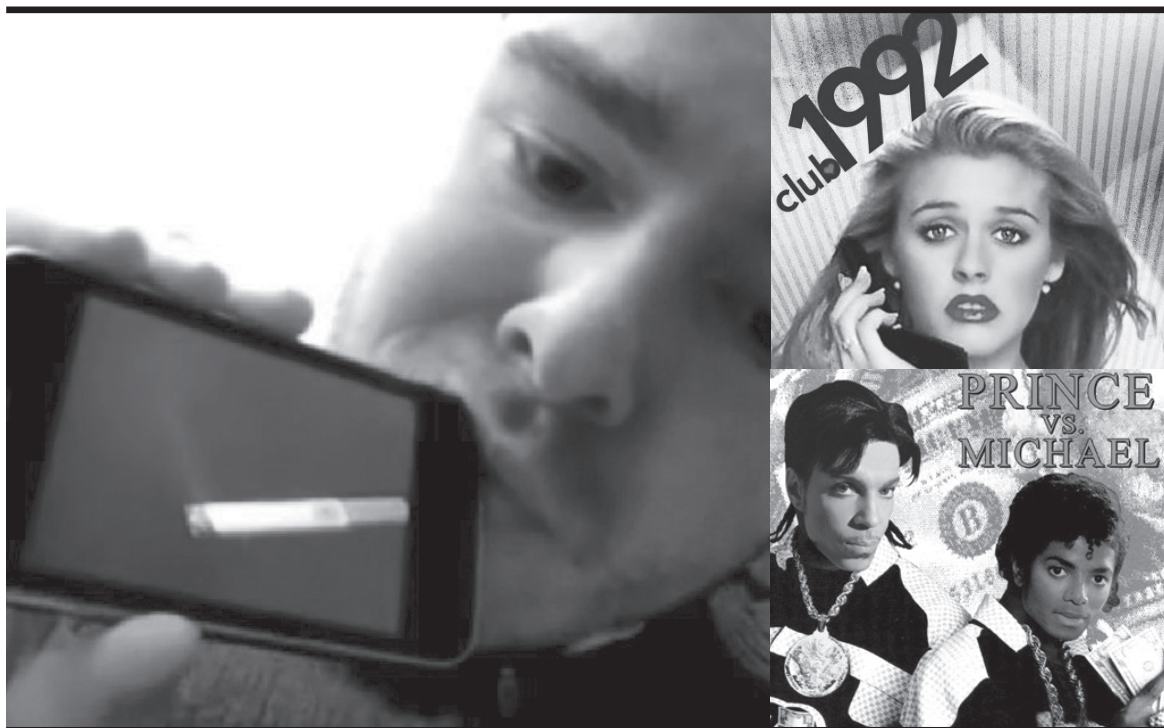
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Er, call me: lighting up with the Electric Smoke app while Club 1992 flips out and Prince vs. Michael Jackson remembers the time.



Miss u?

By Marke B.
superego@sfbg.com

SUPER EGO Killer apps available soon for your iClub phone, besides the one where you can fake-snort Adderall, that epilepsy-inducing portable strobe, the virtual cigarette, and — Goddess help us all — the Paul Van Dyk BPM counter and 3-D glow stick:

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No More '80s? Electro Silence?

Trance-A-Way? Techno Buffer? Affliction Tee Annihilate? Child, you could make a million. Call me when your cell's a mirror, and I can look myself up in it.

CLUB 1992

It was the best of times, it was the blurst of times — I think. I was too busy raving with Big Bird. In 1992, "Baby Got Back," "I'm Too Sexy," and "Jump Around" fought it out on hypothetical dance floors somewhere in Mainstreamland, probably, but the most important thing you need to know about that *annus horribilis* (Queen Elizabeth II's phrase, not mine) was that something called Super Typhoon Gay threatened Guam. I do the research so you don't have to. In any case, if irony's taught us anything, it's that taste is now a featherless bird that will peck out your brain. And — welcome friends! Awesome hair! — for the hot new gen flooding the clubs at the moment, these songs were its older sister's jams. I can't say mine were any more artistically momentous, because a) I'm basically a cultural relativist and b) she blinded me with science. In an undoubtedly canny move, the kids from electro-styley bonanzas Blow-Up and L.O.W. SF are getting all JTT on the TRL, coloring 111 Minna badd with a mess of DJs. Along with the neon pop dollops, "90s hip-hop" is promised — which I'm guessing

means more "getting jiggy" than experimental Quannum mechanics. Question: when will someone do an 1892 party? Now *that* would be epic.

Sat/11, 10 p.m., \$10. 111 Minna, SF.
www.club1992.com

PRINCE VS. MICHAEL JACKSON

Alas, I think we have a winner already for the 60-second installment of this seven-year-old monthly party at Madrone. But, despite it's unabashed gimmickry and slightly worn template — and the fact that you've been dancing to MJ everywhere — this DJ battle pitting Purplesaurus Rex against Sparkle Fingers is a poppy blast, if now overshadowed by tragedy. In terms of dance music influence, Prince currently holds the ruling orb (just ask precocious '80s pinchers La Roux). Michael hasn't really been in the game since Frankie Knuckles' masterpiece remix of the R. Kelly-penned "You Are Not Alone" in 1995, despite Rihanna and Justin's bland efforts and Ne-Yo's excellent ones. But all that has now been reset, with postmortem reevaluation and exposure forced on us. This party, with its hits, rarities, and remixes, is a good start for hearing things afresh.

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Andy Votel, Gaslamp Killer, Free the Robots

» **PREVIEW** A small portion of music nurtures body, mind, and soul. A miniscule subsect does so by ripping you magnificently out of your familiar musical safety zones with unpredictable and compellingly fresh organizations of sound. Some have baptized the songs that fall under this rarefied territory of music “face-melters,” and for good reason. Assiduously dissolving toughened aural skin, face-melting music inspires knowledge of the outer galactic and inner expansive reaches of the embodied mind. Its dangerous allure has solicited varied responses from thinkers, poets, and musicians throughout history. Plato advises to obliterate such enigmatic revelry in *The Republic*. William Blake seeks to illustrate its destructive purity in *Songs of Innocence and of Experience*. More recently, Afrika Bambaataa’s “Searching for the Perfect Beat” embodies the infinite quest for mystical rhythms.

The DJ, producer, and deep crate-digger Andy Votel has made a career out of cultivating and archiving the face-melting phenomenon. Conducting the freaked-out, electronic psych epic *Styles of The Unexpected* (Twisted Nerve Records, 2000), and helping spearhead Finders Keepers Records to reissue international instances of obscure and intensely monstrous tracks from around the world, Votel is a leading expert on the limit zones of post-World War II music. Notable Finders Keepers reissues and compilations that will rewire your neural networks have emerged from Anatolia (Mustafa Özkent, Selda), France (Jean-Pierre Massiera, Jean-Claude Vannier), and Pakistan (this year’s comp *Sound of Wonder*).

One contemporary contributor to the Keepers catalog is Los Angeles’ feral beatsmith and DJ the Gaslamp Killer. A mad scientist of the Low End Theory collective, GLK psychedel-ifies hypnotic boom bap cuts and mutates vocals into chilling hums and fuzzed out screams locked toward another kind of prayer. But don’t believe me, peep his avant-garde corpse ringer mix *I Spit On Your Grave* (Obey, 2008). Once you’ve trained your ears on his radiated sewer funk, flip it fresh on Gaslamp’s collaboration with fellow Theorist, Free The Robots, for the jazzier side of the gutter on *The Killer Robots* (Obey, 2008).

To mark the third birthday of SF funk wizard DJ Centipede’s Catch the Beat party, Votel, GLK, and Free the Robots have come together for a face-melting good time. Leave your mask at home. **(Michael Krimper)**

CHANGE THE BEAT 3RD YEAR ANNIVERSARY PARTY

With Andy Votel, Gaslamp Killer, Free the Robots, DJ Mahssa, DJ Centipede, Citizen Ten. Fri/10, 10 p.m., \$10. Paradise Lounge, 1501 Folsom, SF.
(415) 252-5017. www.paradisesf.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 8

ROCK/BLUES/HIP-HOP

Ace Enders and A Million Different People, Person L, Gay Blades, Dangerous Summer Bottom of the Hill. 7:30pm, \$12.

» **Patterson Hood and Screwtopians, Stone Foxes** Independent. 9pm, \$20.

Murder of Lilies, Don’ts, Boy in Static Elbo Room. 9pm, \$6.

Nightmare of You, Plushgun, Brian Bonz, Magic Bottom of the Hill. 8pm, \$12.

Three Day Stubble, Death Sentence: Panda!, Merchants of the New Bizarre Hemlock Tavern. 8pm, \$9.

Robin Trower Fillmore. 8pm, \$36.50.

Sharrie Williams Biscuits and Blues. 8pm, \$15.

JAZZ/NEW MUSIC

Acoustic Alchemy Bimbo’s 365 Club. 8pm, \$25.
Crushing Spiral Ensemble Yoshi’s San Francisco. 8pm, \$14.

Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

Shotgun Wedding Hip-Hop Symphony Yoshi’s San Francisco. 10pm, \$14.

Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.



PHOTO OF ANDY VOTEL

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7.12 Su “KING OF KING’S”
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& JAH YZER
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7.15 W MAZACOTE
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MINSK • NINTH MOON BLACK
WED. JULY 15 • DOORS 7:30 / SHOW 8:30 • \$20 ADV. / \$20 DOOR
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TIM KASHER (OF CURSIVE/THE GOOD LIFE)
FRI. JULY 17 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR
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THURS/9 ROCK/BLUES/HIP-HOP

CONT>>

Boyce Avenue, Hana Pestle Hotel Utah. 8:30pm, \$12.

Old 97's, Rhett Miller, Murry Hammond Fillmore. 9pm, \$25.

Pro-Pain, Sworn Enemy, Mantic Ritual Slim's. 8pm, \$15.

Chuck Ragan Bottom of the Hill. 9pm, \$12.
Rural Alberta Advantage, Half-Handed Cloud Bottom of the Hill. 9pm, \$10.

Curtis Salgado Biscuits and Blues. 8pm, \$16.

Spurtz, Fault Lines Knockout. 10pm, \$5.

Surprise Me Mr. Davis, Big Light Independent. 8pm, \$15.

Gina Villalobos, Dolorata, Friends of the River,

Tommy Rickard Red Devil Lounge. 8pm, \$8.

BAY AREA

Rise Against, Rancid, Billy Talent Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com.

7:30pm, \$35.

JAZZ/NEW MUSIC

Kurt Elling Yoshi's San Francisco. 8 and 10pm, \$20-25.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.

Marlina Teich and Jules Broussard Jazz Band Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.

Noam Lemish Quintet Red Poppy Art House. 8pm, \$10-15.

Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Circle R Boys Atlas Café. 8pm, free.

Five Deadly Venoms BlueSix, 3043 24th St., SF. 8pm.

Nafasha Ayer with the Songbird Music Festival Yerba Buena Gardens, Mission and 3rd St., SF; www.yerbabuenagardens.com. 12:30pm, free.

Montana Slim String Band, Head for the Hills, Buxter Hoot'n Great American Music Hall. 8pm, \$13-16.

Shannon Céili Band Plough and Stars. 9pm, free.

Space Vacation, Cheetahs on the Moon, Dirty Jacky, Jank Amnesia. 9pm, \$8.

Ukulele Loki's Gadabout Orchestra Amnesia. 7pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$7. DJs Pleasuremaker and Señor Oz and guests J Elrod, B Lee spin

Afrobeat, Tropicália, electro, samba, and funk.

Bingotopia Knockout. 7:30-9:30pm, free. Play for drinks and dorky prizes with Lady Stacy Pants.

CakeMIX SF Wish, 1539 Folsom, SF. 10pm, free.

DJ Carey Kopp spinning funk, soul, and hip hop.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Kissing Booth Make Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Motion Sickness Vertigo, 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist.

Popscene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.

Toppa Top Thursdays Club Six. 9pm, \$5. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 10

ROCK/BLUES/HIP-HOP

Archgoat, Gravehill, Obeisance, Ritual Combat Three Parkside. 9pm, \$15.

Bag of Toys, Diego's Umbrella, Sean Tabor Great American Music Hall. 8pm, \$13-16.

Cracker, Victor Krummenacher Independent. 8pm, \$15.

Mike Gibbons, Matthew Schoening, Rick Hardin Hotel Utah. 9pm, \$12.

Middle Class Rut, Upside, Surrender Bottom of the Hill. 9pm, \$10.

Mighty Mighty Bosstones, Voodoo Glow Skulls, Impalers Fillmore. 9pm, \$30.

Rosin Coven, Eggplant Casino Bottom of the Hill. 9pm, \$16.

AMOEBa music

LIVE SHOWS CALENDAR

All shows are free & all ages welcome! Check Amoeba.com for complete listings...

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WEDNESDAY • JULY 15 • 6PM
PINK MOUNTAIN

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MONDAY • JULY 20 • 6PM
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@ BERKELEY:

No shows this week. Check amoeba.com for upcoming free live shows!

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\$10
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SAT JUL 11
DOOR 8:30
\$10
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ONEIDA
WOODEN SHIPS
JONAS REINHARDT

SUN JUL 12
DOOR 7PM
\$8
age: ALL

BOMB THE MUSIC INDUSTRY
LAURA STEVENSON And The Cans
HARD GIRLS

MON JUL 13
DOOR 8:30
\$10/\$12
age: ALL

THE VEILS
FOREIGN BORN
OTHER GIRLS

TUE JUL 14
DOOR 8:30
\$8
age: 21+

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Miss Derringer • Angela Chase

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SAT 7/18
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SAT JULY 11 OPEN 12PM	DJ JOE DUFFY 10pm
SUN JULY 12 OPEN 1PM	DJ BEN DOVER 10pm

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WED 7/8	Live gypsy jazz w/ Gaucho Mitch Marcus Session	8pm. FREE
THU 7/9	EARLY: Ukulele Loki Space Vacation Cheetahs on the Moon Dirty Jacky The Jank	EARLY \$4 9pm. \$6
FRI 7/10	Rob Reich (piano) and Craig Ventresco (guitar) I Can't Feel My Face Djs EUG & J Montag - spinning punk, funk, electro, rock, disco dance, hip hop, no wave	7-9pm FREE 10pm. FREE 9pm. \$8
SAT 7/11	Skygreen Leopards (record release) Pumice Ignor Rot	7pm. FREE
SUN 7/12	Kelly McFarling The Molehill Orchestra Khi Darag	9pm. \$7-10

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Kode 9, Spaceape

» **PREVIEW** “The mainstream of dubstep is becoming such an abortion,” Kode 9 complained to electronic music advocate (and former Bay Area writer) Philip Sherburne in an eMusic.com interview. It’s a curious statement from someone who is being marketed (along with Burial, Skream, Benga, and a handful of others) as leaders of the dubstep incursion, a hybridization of 2-step garage, jungle breaks at half-speed and good ol’ ragga. (It’s the amalgamation of “dub” and “step.”) Only two years after Burial’s *Untrue* (Hyperdub) brought pop’s cool-hunters to this bastard genre, it seems, dubstep is already eating itself.

U.K. electronic music (and its Anglophile offshoot) is herded by theorists, and Steve “Kode 9” Goodman is one of them. He has a doctorate in philosophy, and recently received a commission from the New Museum of Contemporary Art’s Rhizome technology initiative for a forthcoming documentary, *Unsound Systems*, that explores the use of sound as psychological weapon. His record label, Hyperdub, started out as a Web site spotlighting futurists like Kodwo Eshun and was responsible for the aforementioned *Untrue* as well as Zomby’s recent spin on ’90s ’ardkore dynamics, *Where Were You in ’92?* (Werk).

Kode 9’s first collection, 2006’s *Memories of the Future*, pairs bleak echoing tones with pummeling bass thuds. One popular track, “Sine,” finds vocalist Spaceape reinterpreting Prince’s “Sign O’ The Times” as dread intonation: “Sign o’ the times mess with your mind, hurry before it’s too late.”

Declaring that a scene is “over” just as the great unwashed embraces it — recent dubstep parties in San Francisco have packed dance floors — seems particularly snotty and perverse. But by disappearing into thicker brush, Kode 9 stays ahead of pop mediocrity. His new singles, particularly “Black Sun / 2 Far Gone,” add melancholic melodies and popping bass, retracing a path back to 2-step. Accordingly, U.K. critics have made it an example of a silly new subgenre called “funky.” (George Clinton would laugh at that one.)

All this ideological shoegazing shouldn’t distract you from enjoying Kode 9’s tunes. But it should tell you that U.K. electronic music has traveled very far up its own arse. “I think U.K. electronic music is a bit of a mess right now and very microsegmented, to be honest,” said Kode 9 in the eMusic interview. “But there are some lines of intersection that are promising.” (Mosi Reeves)

THE FUTURE: KODE 9, SPACEAPE, THE FLYING SKULLS Fri/10, 10 p.m., \$10 (advance).

103 Harriet, 103 Harriet, SF. (415) 431-8609. www.1015.com/103harriet/events

Ty Segall, Nodzzz, Charlie and the Moonhearts Hemlock Tavern. 9pm, \$7.

Stung, Damn Handsome and the Birthday Suits, Pine and Battery Slim’s. 8:30pm, \$39.95.

Trust, EFFT, Jeepster Knockout. 9pm, \$7.

Wonder Bread 5 Red Devil Lounge. 9pm, \$10.

Zapp Rrazz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399. 10pm, \$35-40.

BAY AREA

Angry Samoans, Everything Must Go, Grannies Uptown. 9pm, \$10.

Beyonce, Richgirl Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com. 7:30pm, \$20.75-135.75.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616.

8:30pm, \$15.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Kurt Elling Yoshi’s San Francisco. 8 and 10pm, \$20-25.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. 8pm, free.

Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6pm.

Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, \$20.

FOLK/WORLD/COUNTRY

Renee Asteria Pier 23 Café. 10pm, \$10.

Lulacruza Red Poppy Art House. 9pm, \$12-15.

Northern Stars with Jim Parr Plough and Stars. 9pm.

Rob Reich and Craig Ventresco Amnesia. 7pm, free.

DANCE CLUBS

Activat! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.

Exhale, Fridays Project One Gallery, 251 Rhode



PHOTO OF KODE 9

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SATURDAY 11

ROCK/BLUES/HIP-HOP

Bray, RubberSideDown Independent. 9pm, \$15.

Hank IV, AFCGT, Fresh and Onlys El Rio. 9:30pm, \$7.

CONTINUES ON PAGE 30 >>

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SAT/11
ROCK/BLUES/HIP-HOP
 CONT>>

Indian Jewelry, Psychic Ills, Late Young Hemlock Tavern. 9:30pm, \$8.
Colin Kelly, Crashlanding, Natron Blue, Miles Outside Hotel Utah. 9pm, \$7.
Luce, Gun and Doll Show, Pollux Great American Music Hall. 9pm, \$20.
Natives of the New Dawn Mojito, 1337 Grant, SF; (415) 596-3986, www.mojitosf.com. 9pm, \$5.
Oneida, Wooden Shjips, Jonas Reinhardt Bottom of the Hill. 10pm, \$10.
Lydia Pense and Cold Blood JlaChic Theatre 39, Pier 39, SF; www.theatre39.com. 8:30 and 10pm, \$25-30.
Skygreen Leopards, Pumice, Ignor Rot Amnesia. 9pm, \$8.
Utz! and the Shuttlescocks Red Devil Lounge. 9pm, \$12.
VTG, Slave Unit, King Loses Crown Annie's Social Club. 9pm, \$8.

BAY AREA
"American Idols Live" Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com. 7pm, \$38.50-66.25.
Death Cab for Cutie, Andrew Bird, Ra Ra Riot Greek Theater, UC Berkeley, Berk; www.ticketmaster.com. 7pm, \$42.50.

"Rockstar Energy Mayhem Festival"
 Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; www.livenation.com. 2:15pm, \$35-61. With Slayer, Marilyn Manson, Killswitch Engage, Bullet for My Valentine, and more.
Start, Normandie, Struts Uptown. 9pm, \$10.

JAZZ/NEW MUSIC

Arab Orchestra of San Francisco Meridian Gallery, 533 Powell, SF; www.meridiangallery.org. 7:30pm, \$10.
Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Frank Bey Biscuits and Blues. 8 and 10pm, \$22.
Kurt Elling Yoshi's San Francisco. 8 and 10pm, \$20-25.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli

Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Ricardo Scales Top of the Mark. 9pm, \$10.
Steven Lugerner Sextet Red Poppy Art House. 9pm, \$15.

FOLK/WORLD/COUNTRY

Experimental Junkyard Blues with 5 Cent Coffee Plough and Stars. 9pm.
Renee Asteria Club Six. 9pm, \$10.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Club 1992 111 Minna. 9pm. DJs Low Bee, Jeffrey Paradise, Richie Panic, Samala, and Phillie Ocean spinning no-grunge dance party hits with 90's hip hop and other sing-alongs.
Concrete Jungle Knockout. 9pm, \$5. Selector DJ Kirk and Prince Omar spin 2-tone, ska, rock steady, and other rhythms.
HYP Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.

Same Sex Salsa and Swing Magnet, 4122 18th St., SF; (415) 305-8242. 7pm, free.
Tormenta Tropical Elbo Room. 10pm, \$10. Electro cumbia DJs.

SUNDAY 12

ROCK/BLUES/HIP-HOP

Big Sam's Funky Nation, Tracorum Independent. 8pm, \$15.
Bomb the Music Industry, Laura Stevenson and the Cans, Hard Girls Bottom of the Hill. 8pm, \$8.
Joe, Chico DeBarge Fillmore. 9pm, \$35.
Sara Lov Hotel Utah. 8pm, \$8.
Personal and the Pizzas, Coconut Coolouts, Impediments, Imagine "The" Band Hemlock Tavern. 9pm, \$7.
Skeletonwitch, Savious, Trap Them, At Our Heels, DJ Rob Metal Thee Parkside. 8pm, \$12.

JAZZ/NEW MUSIC

Gerald Albright Yoshi's San Francisco. 8pm, \$38.

Kurt Elling Yoshi's San Francisco. 2 and 7pm, \$5-25.
Lucid Lovers Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.

FOLK/WORLD/COUNTRY

Joan Baez, Blame Sally Stern Grove, 19th Ave at Sloat, SF; www.sterngrove.org. 2pm, free.
Kelly McFarling Amnesia. 7pm, free.
Molehill Orchestra, Khi Darag Amnesia. 9pm, \$7-10.
John Sherry, Kyle Thayer, and friends Plough and Stars. 9pm, free.
Songbird Music Festival Make-Out Room. 9pm, \$8-12.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep and guests Spliff Skankin' and Ivier.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
 CONTINUES ON PAGE 32 >>

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 THU 7/9 **KUSF DJ CAROLYN** 10PM
 FRI 7/10 **DJ MAX POWER AND MANUEL OVERDRIVE** 10PM
 SAT 7/11 **DJ ZACK O** 10PM
 SUN 7/12 **DJ PANDORA KARAOKE W/ PAUL** 10PM
 MON 7/13 **DJ PUEBLO COLORADO** 10PM
 TUES 7/14 **ALCOHOLOCAUST W/ WHATSHISUCK. DENIM YETI AND GUISEP** 9PM
 TUES 7/15 **DJ MIKEL "DUB SESSION"** 10PM

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F **PUNK AS FUCK**
 W/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**
 DJ Jules (1984)

SU **DJ ROOST UNO...**
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Monday Massacre
 Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"

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Saturday, July 11 8:15 PM
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Friday, August 14, 7:30PM: Bluegrass Blowout: **Spring Creek, Belle Monroe and her Brewglass Boys** and **Black Crown String Band** *\$15adv/\$17door*

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Mon, July 13

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Tues, July 14

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Wed, July 15

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Dazzling Jazz-Pop Vocalist and TV Star
RENEE OLSTEAD
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Mon, July 20

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Tues, July 21

LEAH TYSSE

Wed, July 22

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Thurs, July 23

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July 10, 11, 12

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NEW WEST GUITAR GROUP

Tues, July 14

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Thurs, July 16

CHARMAINE CLAMOR
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LARRY HARLOW
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with Bobby Sanabria, Richie Viruet
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Mon, July 20

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EAST BAY BLUES REVUE BENEFIT

Tues, July 21

AARON BLUMENFELD

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SHAYNEE RAINBOLT
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Thurs, July 23

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SAT 7/18 SAT NITE SOUL PARTY
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THURSDAY JULY 9 9PM \$10/\$12 (INDIE)
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TUESDAY JULY 14 9:30PM \$10/\$12 (INDIE)
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WEDNESDAY JULY 15 8:30PM \$12 (INDIE)
LAURA VEIRS
THE OLD BELIEVERS • **CATALDO**

THURSDAY JULY 16 9PM \$10 (ROCK/PSYCH)
MISSION CREEK MUSIC FESTIVAL PRESENTS:
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FRIDAY JULY 17 9PM \$16 (ROCK)
KFJC PRESENTS:
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SATURDAY (EARLY SHOW) JULY 18 8PM \$18 (ROCK)
AN EVENING WITH:
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SATURDAY (LATE SHOW) JULY 18 10PM \$10 (HIP-HOP)
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SUNDAY JULY 19 TWO SHOWS: EARLY SHOW (7PM) & LATE SHOW (9:30PM) \$15 (COUNTRY/BLUES)
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LAVAY SMITH, CARMEN GETTIT AND BELLE MONROE

MONDAY JULY 20 8PM \$10/\$12 (SONGWRITER/FOLK)
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WEDNESDAY JULY 22 8PM \$12/\$15 (INDIE/ELECTRO)
ALL AGES
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THURSDAY JULY 23 8:30PM \$10 (INDIE)
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SUN/12
DANCE CLUBS

CONT>>

Jack! Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 13

ROCK/BLUES/HIP-HOP

Datsuns, Chelsea Smiles, Perfect Machines Bottom of the Hill. 9pm, \$12.
In the Dust, Snakeflower 2, Vows Elbo Room. 9pm, \$5.
Shannon and the Clams, Half Rats, DJs Carusocaruso and Hottubtony Blondie's, 540 Valencia, SF; www.blondiesbar.com. 10pm, free.

Tortoise Great American Music Hall. 8pm, \$25.
Veils, Foreign Born, Other Girls Bottom of the Hill. 9pm, \$12.
Wolves in the Throne Room, Minsk, Ninth Moon Black Slim's. 8pm, \$15.

BAY AREA

Tori Amos Paramount Theatre. 8pm, \$39.50-55.50.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.

FOLK/WORLD/COUNTRY

Birds and Dance, Hiya S., 4 Inch Pony, Meredith Axelrod Amnesia. 6pm, \$8-12.
Buffy St. Marie tribute Amnesia. 6pm, free.
Chicago Afrobeat Project Yoshi's San Francisco. 8pm, \$10.
Free Bluegrass Mondays Amnesia. 8:30pm, free. With Toshio Hirano.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-

4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.
King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 14

ROCK/BLUES/HIP-HOP

Abigail Williams, Goatwhore, DAATH, Abysmal Dawn, SWWAATS, DJ Rob Metal Thee Parkside. 8pm, \$15.
Blonde Redhead Independent. 8pm, \$25.
Fat Tuesday Band Biscuits and Blues. 8pm, \$15.
High Castle, Dimples, Base of Bass Hemlock Tavern. 9pm, \$5.
Natalie Portman's Shaved Head, Hey Champ, Frail Bottom of the Hill. 9:30pm, \$12.
Pins of Light, Iron Witch, Pigs Knockout. 10pm, free.
Nat and Alex Wolff Fillmore. 7pm, \$25.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselaz Jazz. 8pm.
Lucid Lovers Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

Seldom Scene Yoshi's San Francisco. 8 and 10pm, \$25.

FOLK/WORLD/COUNTRY

Forro Brazuca Elbo Room. 9pm, \$7.
Barry O'Connell, Vinnie Cronin and friends Plough and Stars. 9pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJ What's His Fuck, Denim Yeti, and Guiseppe Ruiner.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**



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WED 7/8	THREE DAY STUBBLE DEATH SENTENCE: PANDA! MERCHANTS OF THE NEW BIZARRE	8PM \$9
THU 7/9	ASSEMBLE HEAD IN SUNBURST SOUND WEIRD OWL PUMICE (NZ)	9PM \$7
FRI 7/10	TY SEGALL CHARLIE & THE MOONHEARTS SUPERSTITIONS	9PM \$7
SAT 7/11	INDIAN JEWELRY PSYCHIC ILLS PSYCHIC REALITY	9:30PM \$8
SUN 7/12	PERSONAL & THE PIZZAS COCONUT COOLOUTS (SEATTLE) IMPEDIMENTS IMAGINE 'THE' BAND	9PM \$7
TUE 7/14	HIGH CASTLE DIMPLES BASE OF BASS	9PM, \$5
WED 7/15	SO MANY DYNAMOS CAST SPELLS NEVER KNOWS BEST	9PM, \$8
THU 7/16	PINK MOUNTAIN EYES MOE! STAIANO	9PM \$6
FRI 7/17	PTERODACTYL (BROOKLYN) BRIDEZ TBA	9PM \$8
SAT 7/18	URINALS BRILLIANT COLORS RANK/XEROX	9PM \$7
SUN 7/19	I LOVE MY LABEL SKIMPY PORTIONS	EARLY - 6PM, \$5
	TRESPASSERS WILLIAM THE THEATER FIRE ROBERT GOMEZ	LATE - 9PM, \$6



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★Wed 7/8	APACHE THE GREATEST HITS PRETTY VANILLA	8PM \$7
★Thur 7/9	NUPTUAPALOOZA! MR. LONESOME & THE BLUEBELLES PAULI GRAY YOUTH GONE WILD	9PM FREE
★Fri 7/10	WHORE FOR SATAN PRESENTS ARCHGOAT GRAVEHILL OBEISANCE RITUAL COMBAT	9PM \$12/\$15 ALL AGES
★Sat 7/11	LAF-A-LOTS ANNUAL CAR SHOW HOT RODS + CUSTOM BIKES + RAFFLE + MORE! TRUE DANGER TWO TIMIN' HUSSIES LOST PUPPY THE TROUBLE WITH MONKEYS OL' CHEEKY BASTARDS UNKO ATAMA	11AM FREE ALL AGES
	NIGHT HORSE SPACE VACATION	9PM \$5
★Sun 7/12	TWANG SUNDAY - 4PM RED EYE JUNCTION WHORE FOR SATAN PRESENTS SKELETONWITCH SAVIOURS TRAP THEM AT OUR HEELS DJ ROB METAL	8PM \$10/\$12 ALL AGES
★Tues 7/14	WHORE FOR SATAN PRESENTS ABIGAIL WILLIAMS, GOATWHORE, DAATH, ABYSMAL DAWN S.W.W.A.A.T.S. DJ ROB METAL	8PM \$13/\$15 ALL AGES

UPCOMING SHOWS:

7/15 - THE GIRLS, THE PETS, BARE WIRES, THE GROGGS
7/16 - SEMICONDUCTORS, REJOISSANCE, RED TAG RUMMAGE SALE, ATTICA ATTICA
7/17 - SWINGIN' UTTERS, OFF WITH THEIR HEADS, DEAR LANDLORD
7/18 - CHIKDIGGIT, KEPI GHOUIE, HEAD, PLEASURE KILLS

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theSTART
NORMANDIE
the struts
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7/8 DOOR 9PM NO COVER! PIRATE CAT RADIO
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BLACK CHORDS, KEN FLAGG, GHOST ECHOES

7/9 DOOR 9PM NO COVER!
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visual art

They're coming to get you, Barbara! Zombies are back once again in the pop culture and visual art landscape, thanks to music by Zomby and Zombi, books such as *Pride and Prejudice and Zombies*, art by Jillian McDonald (left), and movies like the Nazi undead tale *Dead Snow*.

ZOMBIE PORTRAIT, CHANGAH BY JILLIAN MCDONALD, COURTESY OF MICHAEL ROSENTHAL GALLERY



We walk with a zombie

Nights and days of the dead economy and culture

By Johnny Ray Huston
johnny@sfbg.com

PHENOM In our heads, in our heads: zombies, zombies, zombies.

Don't blame me for taking a bite out of your brain and inserting an annoying tune in its place — once again, not long after the last onslaught of undead trends, our culture is totally zombie mad.

The phrase “zombie bank” is multiplying at a disturbing rate within economic circles. In music, the group Zombi — hailing from the zombie capitol Pittsburgh — is reviving the analogue electronics of George A. Romero's *Dawn of the Dead* while the British act Zomby brings dubstep to postapocalyptic dance floors. A comedy of manners possessed by ultraviolent urges, Seth Grahame-Smith's “unmentionable” Jane Austen update *Pride and Prejudice and Zombies* (Quirk Books, 320 pages, \$12.95) has set up camp on the trade paperback *New York Times* best sellers list, with S.G. Browne's *Breathers: A Zombie's Lament* — currently being movie-ized by Diablo Cody — on its trail. On a smaller scale, Yusaka Hanakuma's manga *Tokyo Zombie* (Last Gasp, 164 pages, \$9.95) has caught a zombie plane over to the United States.

Most of all, posthumous Michael Jackson mania is bringing the corpse choreography

of the 1983 video for “Thriller” to life, as the media and masses fluctuate between the worst facets of grave-robbing and best facets of revival and death celebration. A Friday, July 3 party in Seattle that aimed to top the 3,370-participant world record for largest “zombie walk” included a mass dance performance to the song.

When journalist Lev Grossman first noted the shift in bloodlust from vampirism to zombiedom in a *Time* trend piece this April, he ticked off some of these activities but steered clear of visual art. Zombies are around in galleries and museums, too. In Los Angeles last month, Peres Projects presented Bruce LaBruce's “Untitled Hardcore Zombie Project” in which stills from a forthcoming movie by the director of last year's *Otto; or, Up with Dead People* were blown up, framed, and hung on the space's blood-spattered white cube walls. Here in San Francisco, Michael Rosenthal Gallery is hosting a variety of zombified works by another Canadian artist, Jillian McDonald.

Active revisions of cinema are central to McDonald, whose past projects find her staring down, mimicking and making out with male screen icons such as Billy Bob Thornton. “Monstrosities” makes room for vampires, but hunger for flesh is dominant over thirst for blood. The five-minute video *Zombie Apocalypse* brings the zombie back to

the beach, its eerily effective primary haunting ground in Jacques Tourneur's classic 1943 Val Lewton production *I Walked with a Zombie* — which, incidentally, is being remade, with Charlotte Brontë's *Jane Eyre* now explicitly cited as its source material. In 2006's *Horror Make-up*, McDonald plays with the image of a woman putting on makeup in public by using her compact to turn herself into a zombie while raiding the New York subway. “Monstrosities” also includes zombie wall portraits that aren't exactly static. Through lenticular photography, McDonald taps into the zombie within an acquaintance, a creature that often appears more animated than its “living” counterpart.

“Monstrosities” and much of McDonald's current work mines horror as a source of catharsis. The tactic is most overt in 2007's *The Scream*, where her screams scare off a variety of slasher killers and monstrous adversaries. Art world attempts at tapping into filmic horror can be dreadful in the sterile and blah sense (see Cindy Sherman's 1997's *Office Killer* — or better, don't see it). But when McDonald bites zombies, she gives them love bites, borne out of and energized by genuine appreciation. **SFBG**

JILLIAN MCDONALD: MONSTROSITIES

Through July 22
Michael Rosenthal Gallery
365 Valencia, SF
(415) 552-1010
www.jillianmcdonald.net
www.rosenthalgallery.com

BRAIN APPÉTIT: FINE READING AND VIEWING FOR THE DISCRIMINATING ZOMBIE LOVER

Twilight (haven't read it) and *True Blood* (haven't seen it) are grabbing all the headlines, including a fawning *New York Times* story entitled “A Trend with Teeth.” But fuck this new-fangled passion for vampires. (Apologies to *Let the Right One In*: you are awesome, despite the massive English subtitle fail on your DVD.) Go back to the graveyard, sexy supernatural critters. There's a far more terrifying and fiendishly disgusting army of coffin-rockers afoot these days. And though they'll happily drink your blood, they'll also help themselves to the rest of your delicious mortal flesh.

Granted, zombie movies are almost as old as cinema itself. Glenn Kay's recent *Zombie Movies: The Ultimate Guide* (Chicago Review Press, 352 pages, \$25.95), which features a forward by Stuart Gordon, director of 1985's *Re-Animator*, is a pretty good jumping-off point for the uninitiated — and a steal for anyone who's shy about paying \$280 on eBay for *Beyond Terror: The Films of Lucio Fulci* (FAB Press). Generously illustrated chapters — with a full-color photo section in the book's center — cover the genre's history, starting with 1932's *White Zombie* (fun fact: star Bela Lugosi earned \$500-ish dollars for playing the sinister plantation owner improbably named “Murder.”) There are spotlights on the turbulent 1960s (the era that spawned 1968's immortal *Night of the Living Dead*), the insane 1970s (with an index of “the weirdest/funniest/most disturbing things” seen in zombie films, including my own personal fave: the underwater shark vs. zombie battle in 1979's *Zombie*), Italy's reign of terror in the 1980s

Zombie playlist

Music to eat flesh by

For whatever reason, America is possessed by a another wave of fascination with the living dead. Is increased anxiety about a devastated economy manifesting as comic book fantasy? Or do we just think zombies are kinda neat? Either way, like so many (or few) survivors barricaded inside an abandoned country home, we’re captivated by the brainless hordes. In the mood for some mood music? Here’s a brief celebration of some zombiedom in the world of rock. It ain’t authoritative — no self-respecting zombie respects authority.

MISFITS
“Braineaters”
(from *Walk Among Us*, Slash, 1982)

Yes, *Walk Among Us* also features “Night of the Living Dead” and “Astro Zombies,” but neither of those tracks captures the profound ennui of existence as a walking corpse. Democratically sung from a zombie’s perspective, “Braineaters” laments a repetitive diet of brains. (Why can’t a zombie have some tasty guts instead?) The Misfits actually made a primitive music video for “Braineaters” that shows the band engaged in what has to be the most disgusting food fight ever filmed. If you’ve ever wanted to see a young Glenn Danzig covered in what appear to be cow brains, have I got a YouTube link for you!

ANNIHILATION TIME
“Fast Forward to the Gore”
(from *II*, Six Weeks, 2005)

One of the standout tracks from *II*, “Fast Forward to the Gore” makes excellent use of singer Jimmy Rose’s frantic vocal delivery. Rose’s raw lyrics, belted out over the hardcore guitar assault of Graham Clise and Jamie Sanitate, celebrate the subtle artistry at play when zombie meets

chainsaw. In the event of an actual zombie apocalypse, this song should serve as nostalgic reminder of simpler times, when zombies were merely a source of entertainment that didn’t leave the TV screen.

THE ZOMBIES
Entire discography
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DEATH
“Zombie Ritual”
(from *Scream Bloody Gore*, Combat, 1987)

The second track on the seminal *Scream Bloody Gore*, “Zombie Ritual” helped establish the nascent death metal scene’s predictable love affair with the titular braindead hellspawn. Chuck Schuldiner’s lyrics — as awesomely repulsive as anything the genre has to offer — deal with some sort of zombie creation ceremony, though the only discernable part is the Dylanesque chorus (“Zombie ritual!” screamed four times in succession). While Death’s later albums saw Schuldiner grow by leaps and bounds as a songwriter, “Zombie Ritual” remained a live staple up until the band’s final days. **(Tony Papanikolas)**

BRAIN APPÉTIT: FINE READING AND VIEWING FOR THE DISCRIMINATING ZOMBIE LOVER

(the decade that also brought us, lest we forget, “Thriller”), and the rise of video game zombies in the 1990s. Sprinkled throughout are interviews with horror luminaries like makeup master Tom Savini.

Zombie Movies’ biggest chapter is devoted to the new millennium, with shout-outs to Asian entries like *Versus* (2000), cult hits like 2004’s *Shaun of the Dead*, and mainstream moneymakers — 2004’s *Dawn of the Dead* remake brought in \$59 million. Less successful (in my book, if not apparent George Romero fanatic Kay’s) was 2007’s *Diary of the Dead*, the least-enjoyable entry in Romero’s esteemed zombie series. Blame it on an annoying cast, and an even more annoying reliance on the hot-for-five-minutes “self-filming” technique. Aside from producing a *Crazies* remake (nooo!), Romero’s next project is titled simply ... of *the Dead*, release date unknown, zombie subject matter an absolute certainty.

Still, ammo enough for walking-dead fans sick of all this fang-banging comes in two forms: the hilarious trailer for *Zombieland* (due in October), featuring Woody Harrelson and Jesse Eisenberg as slayers of the undead, and the eagerly-anticipated arrival of *Dead Snow*. Currently available as an On-Demand selection for Comcast customers (in crappy dubbed form), this Norwegian import — a comedy with plenty of satisfying gore — opens July 17 at the Roxie (in presumably superior, subtitled form). Nazi zombies, y’all. Get some! **(Cheryl Eddy)**

Doug Biggert: “Hitchhikers and Other Work”

» PREVIEW So. I find out about this show “Doug Biggert: Hitchhikers and Other Work,” and it sounds and looks amazing. It’s all generated from a discovery that two friends of Biggert’s made in 2002: namely, that he’d taken a photograph of nearly every hitchhiker he’d ever given a ride to. The acquaintances, Xavier Carcelle and Chloe Colpe, organized the almost 400 images into an exhibition that began its own travels in Paris, as well as a monograph.

It turns out that a California show devoted to Biggert, like this one, is a special homecoming for a lifelong artist who was never a careerist. In the early 1970s, Biggert had a solo exhibition at the Newport Harbor Art Museum (now the Orange County Museum of Art) showcasing photos he’d taken at a sandal shop in Balboa Park. Liv Moe and the folks at Verge Gallery in Sacramento aren’t just presenting Biggert’s hitchhiker photos — they’ve also put together a “Sandalshop Wall” recreation of that 1,700-image early ’70s show, complete with rented furniture that matches the furniture of the original.

Another twist of the Biggert story is that the longtime Sacramento resident made a crucial contribution to the growth of the zine movement. He was responsible for getting “zine racks” into Tower Records shops throughout the world.

So. I want to see this show. And as I read about it, I found out that Verge Gallery just had an exhibition of work by Daniel Johnston. Damn. That one would have been worth hitching a ride to, too. **(Johnny Ray Huston)**

DOUG BIGGERT: HITCHHIKERS AND OTHER WORK Opens Thurs/9, 6–10 p.m., continues through Aug. 23. Wed.–Fri.,

11 a.m.–6 p.m.; Sat., noon–5 p.m. Verge Gallery and Studio Project, 1900 V Street, Sacramento. (916) 448-2985.

www.vergegalleries.com

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For more art listings go to sfbg.com.

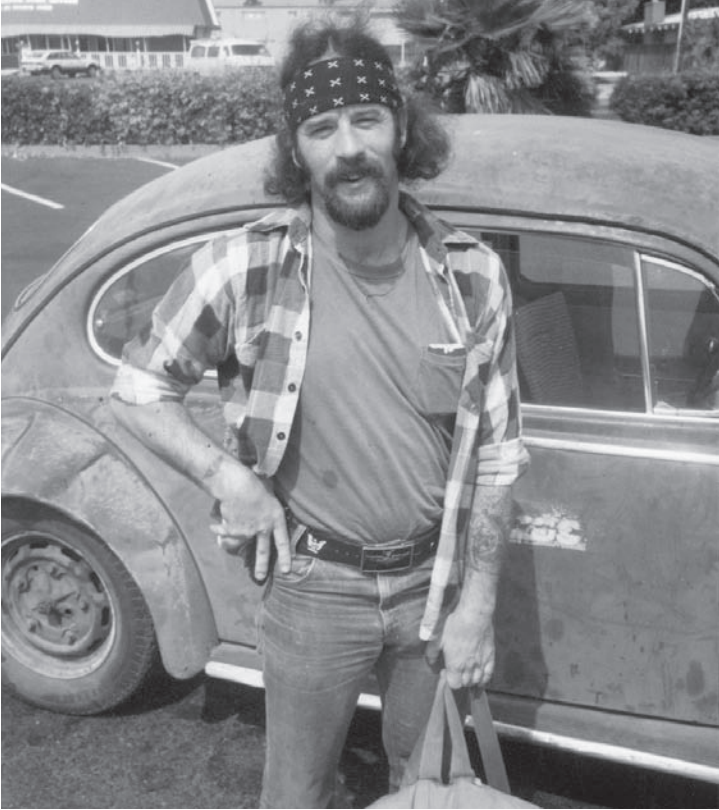
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Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. “**In a New Light: The Asian Art Museum Collection.**” Ongoing.
California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books.**” Work by surrealist poets and artists. Ongoing.
Cartoon Art Museum 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. “**Watchmen.**” Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. “**The Brinkley Girls.**” Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.
Contemporary Jewish Museum 736 Mission; www.thebcm.org. Mon–Tues, Fri–Sun, 11am–5:30pm; Thurs, 1–8pm. \$10, \$8 seniors and students, free for 12 and under and members. “**Chagall and the Artists of the Russian Jewish Theater.**” An exhibition of 200 works of art and ephemera. Through Sept 7. “**Being Jewish: A Bay Area Portrait.**” Ongoing.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors,

\$6 for ages 13 to 17 and college students with ID (free first Tues). “**The Fauna and Flora of the Pacific.**” Mural by Miguel Covarrubias. Ongoing.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). “**Looking In: Robert Frank’s ‘The Americans.’**” Exhibition devoted to the photographic classic. Through August 23. “**Georgia O’Keeffe and Ansel Adams: Natural Affinities.**” Show dedicated to the two popular American artists. Through Sept 7. “**Art in the Atrium: Kerry James Marshall.**” Monumental murals. Ongoing.
San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues–Fri, 11am–5pm; Sat, 1–5pm. Free. “**Star Quality: The World of Noel Coward.**” Exhibition dedicated to the icon. Through August 29. “**Maestro: Photographic Portraits of Tom Zimmeroff.**” Portraits of national and international conductors. Ongoing. “**150 Years of Dance in California.**” Ongoing. “**San Francisco in Song.**” Ongoing. “**San Francisco 1900: On Stage.**” Ongoing.

BAY AREA
Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–8pm. “**Appellations to Antiquity.**” 19th and 20th century works from the museum collection. Through July 26. “**Pop to Present.**” Survey from the 1960s to the present. Through August 16. “**Contemporary Glass.**” Modern glass works. Ongoing. “**Rodin! The Complete Stanford Collection.**” Ongoing.
Judah L. Magnes Museum 2911 Russell, Berk;

(510) 549-6950. Mon–Wed, Sun, 11am–4pm. \$4, \$3 students and seniors. “**Memory Lab.**” Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. “**Projections.**” Multimedia works from the museums archival, documentary, and experimental films. Ongoing.
Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). “**Future of Sequoias: Sustaining Parklands in the 21st Century.**” Panoramic photos with commentary. Through August 23. “**Squeak Carnwath: Painting is No Ordinary Object.**” A solo exhibition dedicated to the Oakland artist. Through August 23. “**The Art and History of Early California.**” The story of California from the first inhabitants through the Gold Rush. Ongoing.
Phoebe A. Hearst Museum of Anthropology UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed–Sat, 10am–4:30pm; Sun, noon–4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. “**From the Maker’s Hand: Selections from the Permanent Collection.**” An exploration of human ingenuity found in living and historic cultures around the world. Ongoing.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. “**Galaxy: A Hundred or So Stars Visible to the Naked Eye.**” Museum survey curated by Lawrence Rinder. Through August 30. “**Human Nature: Artists Respond to a Changing Planet.**” Collaborative exhibition. Through Sept. 27. **SFBG**



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Fire Vortex by Nate Smith, photo by Juan Carlos

WestWave Dance Festival

» PREVIEW The WestWave Dance Festival has been limping along for the last few years, but for most of its past, it has been a much-welcome venue for new and little-heard voices of Bay Area dance. For many artists, the opportunity to show that one new piece for which they have managed to scratch the money together, and to do so in a professional environment, has proved essential to keep going. WestWave now seems to be in a holding pattern, engaged in the process of rethinking itself — no mean endeavor considering the evaporation of funding sources. So the 2009 WestWave is about as small as it can get: a one-night stand. However, it boasts a good, fresh lineup that showcases quality artists who represent the richness that is Bay Area dance. Including world premieres by experienced artists is always a good programming decision, and these are judiciously chosen. The four new works will be by hula master Patrick Makuakane, ballet choreographer Amy Seiwert, modern dance collaborator Manuelito Biag (with Kara Davis and Alex Ketley), and dance theater artist Kim Epifano in a song cycle about her recent travels. The evening also includes film and live work by the excellent Benjamin Levy and Katie Faulkner. One-nighters can be a lot of fun and leave sweet memories. This one looks promising. **(Rita Felciano)**

WESTWAVE DANCE FESTIVAL Sun/12, 8 p.m., \$18–\$25. Cowell Theater, Fort Mason Center, SF. (415) 345-7575, www.westwavedancefestival.org

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Maidrid's Bow Stage Werx, 533 Sutter; 302-9182, www.maidridsbow.com. \$20-\$24. Opens July 9. Runs Thurs-Sat, 8pm. Through Aug 8. Willy West Productions presents the world premiere of Morgan Ludlow's Amazon adventure love story.

Only the Truth is Funny: Mid-Life at the Oasis The Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$15-\$50. Opens July 11. Runs Sat, 5pm; Sun, 7pm. Through Aug 30. Acclaimed comedian Rick Reynold's premieres his new one-man show.

Songs to Make You Gay New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$20-\$29. Previews July 9-10. Opens July 11. Runs Thurs-Sat, 8pm. Through Aug 1. Connie Champagne performs songs once thought to have the power to change one's sexual orientation.

The Unexpected Man EXIT Theatre, 156 Eddy; (800) 838-3006, www.sparestage.com. \$20. Opens July 10. Runs Thurs-Sat, 8pm; Sun, 7pm. Through July 25. Ken Ruta and Abigail Van Alyn present Yasmina Reza's ironic comedy.

A View From the Bridge Phoenix Theatre, 414 Mason; (510) 835-4205, www.offbroadway-west.org. \$30. Previews July 8-9. Opens July 10. Runs Thurs-Sat, 8pm. Through Aug 22. Off

Broadway West Theatre Company presents Arthur Miller's drama.

Whoop Click! Dark Room Theater, 2263 Mission; 206-1651, www.darkroomsf.com. \$20. Opens July 11. Runs Sat, 8pm. Through Aug 22. This evening of hilarious autobiographic storytelling in the same style as James Judd's *7 Sins* features guest spots by local comedians, musicians, and performance artists.

BAY AREA

The Importance of Being Earnest Forest Meadows Ampitheatre, 1475 Grand Ave. Dominican University of California, San Rafael; 499-4488, www.marinshakespeare.org. \$15-\$30. Opens July 10. Runs Fri-Sun, 8pm; also Sundays at 8pm. Through Aug 16. Marin Shakespeare Company presents Oscar Wilde's tale of love, marriage, and social conformity.

A Midsummer Night's Dream Concannon Vineyard, 4590 Tesla Rd, Livermore; (925) 443-BARD, www.livermoreshakes.org. \$5-\$35. Previews July 9. Opens July 10. Performance days vary. All shows at 7:30pm. The Livermore Shakespeare Festival opens with Shakespeare's classic, set in a steampunk fashion fairyland.

Peter Pan Woodminster Ampitheater, Joaquin Miller Park, Oakl; (510) 531-9597, www.woodminster.com. \$25-\$40. Opens July 10. Runs Thurs-Sun, 8pm. Through July 19. Woodminster Summer Musicals kicks off its 43rd season with this musical version of the James Barrie story.

Wishful Drinking Roda Theatre, 2015 Addison, Berk; (510) 647-2949, berkeleyrep.org. \$16.50-\$71. Opens July 9. Runs Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm; and July 22 at 7pm. Through July 23. Berkeley Repertory Theatre presents Carrie Fisher's hilarious solo show.



PHOTO BY ADRIENNE NISHINA

ONGOING

August: Osage County Curran Theatre, 445 Geary; 512-7770, shnsf.com. \$35-\$80. Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6.The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.

“Conanator: The Barbarian” Great Star Theater, 630 Jackson; www.sfindie.com. Fri-Sat, 8pm. Through July 18. \$20. Primitive Screwheads Theater Company presents the story of Conanator's first adventure staged as a 1940's style radio comedy (with blood effects all over the theater).

» East 14th The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-35. Fri, 8pm; Sat, 8:30pm, Sun, 3pm. Through July 18. Don Reed's solo play, making its local premiere at the Marsh after an acclaimed New York run, is truly a welcome homecoming twice over. It returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood: one defined by his mother's strict ass-whooping home, dominated by his uptight Jehovah's Witness stepfather; the other by his biological father's madcap but utterly non-judgmental party house. The latter—shared by two stepbrothers, one a player and the other flamboyantly gay, under a pimped-out, bighearted patriarch whose only rule is “be yourself”—becomes the teenage Reed's refuge from a boyhood bereft of Christmas and filled with weekend door-to-door proselytizing. Still, much about the facts of life in the ghetto initially eludes the hormonal and naïve young Reed, including his own flamboyant, ever-flush father's occupation: “I just thought he was really into hats.” But dad—along with each of the characters Reed deftly incarnates in this very engaging, loving but never hokey tribute—has something to teach the talented kid whose excellence in speech and writing at school marked him out, correctly, as a future “somebody.” (Avila)

Eccentrics of San Francisco's Barbary Coast: A Magical Escapade San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. \$30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.

Fayette-Nam Thick House Theater, 1695 18th St.; 401-8081, www.asianamericantheater.org. \$15-\$25. Thurs/9-Sat/11, 8pm. Asian American Theater Company presents a world premiere play by Aurorae Khoo.

Fuku Americanus Intersection for the Arts, 446 Valencia; 626-2787, www.theintersection.org. \$15-\$25. Thurs/9-Sun/12, 8pm. Anchored by an energetic ensemble cast, the story of “the curse of the New World” traces one family's fukú from Trujillo's Dominican Republic to Paterson, NJ, where Oscar's over-bearing workaholic mother (Maria Candelaria) is raising her two children. Headstrong Lola (Vanessa Cota) struggles to develop her own identity against her mother's tyrannical hold, while her brother “ghetto nerd” Oscar suffers the unforgivable curse of being “a bookish boy of color” in an unsympathetic world. Overweight, anxious, geekish in the extreme, Brian Rivera's Oscar is nonetheless disarmingly charming, and as audience we root for him to finally consummate one of his many unrequited crushes, as his emotional life spirals increasingly downward. Meanwhile, the dynamic if sometimes distracting presence of fukú personified (Biko Eisen-Martin), prowls the stage, interrupting the flow of the familial microcosm to disseminate historical background, slang lessons, and wry observation. The second act of Fuku Americanus is less cohesive than the first, and unlike the book, does not resolve itself in Oscar's ultimate tragedy, which is a little like ending Hamlet before the duel. Denied both his tragic end, and his triumphal devirginization, Oscar's role in this adaptation is less that of anti-hero, than one of hapless foil in the larger sweep of fukú's pitiless influence. (Gluckstern)

“Helluva Night” Royce Gallery, 2901 Mariposa; (866) 811-4111, www.helluvanightsf.com. \$25-\$40. Thurs-Sat, 8pm. Through Aug 15. Expression Productions presents a double bill of two-critically acclaimed one-act plays, *No Exit* by Jean Paul Sartre, and *Tape*, by Stephen Belber.

Lettucetown Lies Marsh Studio Theater, 1074 Valencia; (800) 838-3006, www.themarsh.org. \$15-\$50. Fri-Sat, 8pm, through July 25. Actor-comedian Kenny Yun came of age in Salinas. That's Steinbeck country to most, although

anyone actually hailing from there probably has other, more primary associations with the place, like the jacked up pick-up trucks, or the endless fields with their silhouettes of migrant workers stooped knee-high in the produce you'll be enjoying at dinner time. Or maybe the cigarettes, consumed initially, according to Yun, as a defensive measure: to cover the scent of cow shit everywhere. For the teenaged Yun and his cohorts, there's a herd instinct that goes with the stink of manure in this rural enclave. And for a closeted gay Asian teen in an all-male Irish Catholic school, the stakes for being different are high. That includes at home, where his immigrant parents struggle to provide the traditional opportunities for their American children. Director David Ford and Yun have sculpted his reminiscences into a coherent but somewhat less than complete arc, although Yun's charm, good-natured humor and sincerity make the journey pleasurable. A sometimes heavy-handed delivery comes balanced by some sharp characterizations, including an intriguing reading of Satan as a wry redneck and slyly heroic alter ego—a figure well adapted to separating the mice from the men. (Avila)

Now and at the Hour EXIT Stage Left, 156 Eddy; 931-1094, www.theexit.org. \$15-\$25. Fri-Sat, 8pm, through Aug 15. EXIT Theatre presents Christian Cagigal's magical experience about time and reflection.

Pearls Over Shanghai Hypnodrome, 575 10th St.; (800) 838-3006, www.thrillpeddlers.com. \$30-\$69. Fri-Sat, 8pm. Starting July 26, also Sundays, 7pm. Through Aug 16. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Some Men New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-\$40. Wed/8-Sat/11, 8pm; Sun/12, 2pm. New Conservatory Theatre Center presents the West Coast premiere of Terrence McNally's sweeping but also spotty look at almost a century of American gay life in and out of the closet, with an eye to present-day struggles for marriage equality. (Avila)

BAY AREA

Jack Goes Boating Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, auroratheatre.org. \$28-\$50. Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 19. Aurora Theatre Company presents Bob Glaudini's quirky romantic comedy.

Lady Susan Berkeley City Club, 2315 Durant, Berk; (510) 333-5330, www.bellaunion.org. \$15-\$25. Thurs-Sat, 8pm; Sun, 3pm. Through July 26. Bella Union Theatre Company presents the world-premiere stage production of the novel by Jane Austen adapted by Christine U'Ren.

DANCE

Anne Bluethenthal and Dancers ODC Commons, 351 Shotwell; 273-4633, www.abdproductions.org. \$18-\$20. Fri-Sat, 8pm; Sun, 6pm. The iconic artist looks back on her first 25 years in “Pluto in Capricorn: New, Reconstituted, and Sponeaneous Dances.”

“The Ballad of Polly Ann” SOMArts Cultural Center, 934 Brannan; (800) 838-3006, flyawayproductions.com. \$20-\$25. Tues-Sat, 8pm. Through July 25. Flyaway Productions presents Jo Kreiter's celebrations of women who built the Bay Area's bridge.

Kathy Mata Ballet San Francisco Dance Center, 26 Seventh St. Free. Sun, 3:30pm. This Afternoon of Dance features the ballet along with guest artists.

Landgraf DanceAct El Rio, 3158 Mission; 282-3325, www.elriosf.com. \$10. Thurs, 6-9pm. This newly formed queer performance group presents “Marry Me,” a show about the intricacies and ins-and-outs of a lesbian relationship.

Man Dance Company Call for location. 865-ARTS, www.communityboxoffice.org. \$25-\$40. Sat, 8pm. Dancers from SF Opera Ballet, Rainbow Love Salsa Company, ODC, and more present “World Premiere.”

RAWdance Union Square Park; 686-0728, www.rawdance.org. Free. Sun, 2 and 3pm. Jewels in the Square presents “To Have and to Hold.”

“WestWave Dance Festival” Cowell Theater, Fort Mason; 345-7575, www.westwavedancefestival.org. \$18-\$25. Sun, 8pm. Celebrating its 18th season with four world premieres by six leading contemporary choreographers. **SFBG**



Tiki Crawl 9

» EVENT Since Victor Bergeron opened the first Trader Vic's in Oakland in 1937, the Bay Area has had a relationship with that bastion of tropical tackiness: the tiki bar. Only the second of its kind (the first was Don the Beachcomber in Hollywood), Bergeron's Polynesian-themed watering hole is said to be the inspiration for the odd architecture of the Stanford Terrace Inn (formerly the Tiki Inn Motel) and the birthplace of the Mai Tai (which, contrary to popular belief, is not *required* to be sickeningly sweet, adorned with plastic toys, or served to newly-legal drinkers in aquarium-sized bowls).

So it makes sense that the world's biggest tiki bar crawl happens here. Starting Thursday at Trad'r Sam in San Francisco, Tiki Bar Crawl 9 wends its way through 10 bars in six cities over four days, all carefully chosen by the hosts at Tiki Central (an online forum for all things hula kitsch).

Highlights are sure to be Thursday's kickoff in San Francisco, including a stop at the Disney-worthy Tonga Room, and Saturday's tour of the East Bay, which concludes at the Trader Vic's that started it all. Check the Web site for schedules, bus tickets (\$35 for Friday's South Bay tour, \$40 for Saturday's East Bay extravaganza) and rideshares, and more information about ugly mugs and thatched rooftops than you ever wanted to know. (Molly Freedenberg)

TIKI CRAWL 9 Thurs/9–Sun/12, times and locations vary. Free admission.

www.tikiroom.com/misc

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 9

"On the Same Page" Book Club Latino/Hispanic Community Meeting Room, San Francisco Main Library, Lower Level, 100 Larkin, SF; (415) 557-4400. 6:30pm, free. A reading and book signing of *All We Ever Wanted Was Everything* with author Janelle Brown, freelance journalist for the *New York Times*, *Vogue*, *Wired*, and more. Brown's novel serves as a critique of the narcissistic mentality of the newly-rich suburban America that contributed to our current economic situation.

SATURDAY 11

"Sand By the Ton" fundraiser American Steel, 1960 Mandela Pkwy, Oak; www.thebigartexperience.com. 4pm, \$30. Celebrate this new creative art space and help raise money for the Savant Foundation. Featuring 3 live music stages, 4 electronic music stations, boardwalk carnival and rides, 200 tons of sand, and five swimming pools (swimwear encouraged). **ShEvil Dead vs. Richmond Wrecking Belles** Herbst Pavilion, Fort Mason, SF; www.bayareaderbygirls.com. 8pm, \$17. Witness this duel on the docks between two fierce all-women, flat-track, roller derby teams. **Vegan Prom** a.Muse Gallery, 614 Alabama, SF; (415) 282-2270. 7:30pm, \$40 including drinks and desert. Throw on your best thrift store formal attire and mingle with other vegans and vegetarians to help support Vegan Outreach.

SUNDAY 12

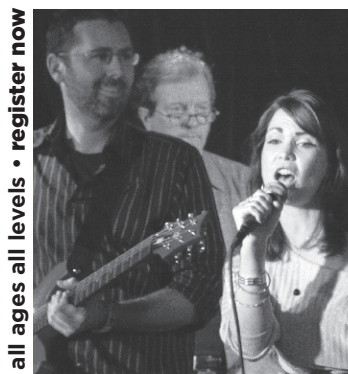
"The Buzz about Vibrators" Good Vibrations, 603 Valencia, SF; (415) 522-5460. 6:30pm, free. Good Vibrations Sex Educator Sales Associate, Evie Abston leads an informal tour of vibrators to help attendees sift through the overwhelming number of options to help find the right vibe for you. Good for both first-timers and those looking to diversify their collection. **Feliz Cumpleaños Pablo Neruda** Red Poppy Art House, 2698 Folsom, SF; (415) 826-2402. 7:30pm, \$5-10. Enjoy a night of poetry and performance to celebrate the 105th birthday of Chilean poet Pablo Neruda, featuring the poetry of Neruda, poems by local writers whom Neruda inspired, and an interactive wall poem that everyone gets to help construct. **Ice Cream Bike Ride** Meet at Humphry Slocombe, 2790 Harrison, SF; www.sfbike.org/ chain. Noon, free. Join the San Francisco Bike Coalition for a fun and tasty ride. Bring a lock, water bottle and ice cream money. **SingleLife Camp** Piazza Market and Wine Bar, 627 Vallejo, SF; www.singlelifecamp.com. 10am, \$40. Join this Bay Area singles social network for those of use who are choosing to lead a single life. This is not a dating event! Over a Champagne brunch, pool resources on how to get things done, as one, like buying a house, dining for one, running a company, and more.

TUESDAY 14

"The Show that Smells" City Lights, 261 Columbus, SF; (415) 362-8193. 7pm, free. Author Derek McCormack, joined by Kevin Killian, discusses his new book, filled with thrilling tales of hillbillies, high fashion, and horror. **SFBG**

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The Cellar after party/ Vin Sol

Friday:

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Saturday:

Film Screenings 1-9pm /
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CONCERT UPDATE

FEATURED SHOW



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THIS WEEK



COLDPLAY
7/13 Shoreline
Amphitheatre

TORTOISE
7/13 Great American
Music Hall

**NATALIE PORTMAN'S
SHAVED HEAD**
7/14-15 Cafe du Nord

BLONDE REDHEAD
7/15 Independent

LAZER SWORD
7/15 Elbo Room

FLIPPER
7/17 Cafe du Nord

**THE ZEROS
FLESHIES**
7/17 Elbo Room

PATO BANTON
7/19 Independent

DOOMTREE
7/21 Elbo Room



DE LA SOUL
7/23 Fillmore

OF MONTREAL
7/24 Fox Theater

**NEW KIDS ON THE
BLOCK**

7/9 Sleep Train Pavillion

OLD 97'S
7/9 Fillmore

CRACKER
7/10 Independent

ROSIN COVEN
7/10 Cafe du Nord

**LADYSMITH BLACK
MAMBAZO**
7/10-12 Yoshi's Oakland

**ONEIDA
WOODEN SHIPS
JONAS REINHARDT**
7/11 Bottom of the Hill

**DEATH CAB FOR CUTIE
ANDREW BIRD
RA RA RIO**
7/11 Greek Theatre

**HANK IV
AFCGT
THE FRESH AND ONLYS**
7/11 El Rio

THE DATSUNS
7/13 Cafe du Nord



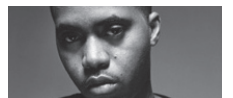
NO DOUBT
7/25 Shoreline
Amphitheatre

**JUDAS PRIEST
WHITESNAKE**
7/31 Sleep Train Pavilion

THE MUMLERS
7/31 The Uptown

**NEBULA
KAURA**
8/4 Elbo Room

BART DAVENPORT
8/7 The Uptown



**ROCK THE BELLS 2009
NAS
THE ROOTS
BUSTA RHYMES**
8/9 Shoreline
Amphitheatre

**AEROSMITH
AND ZZ TOP**
8/19 Sleep Train Pavilion

THE TUBES
9/5 Great American

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

GUARDIAN

food + drink

Aicha offers authentic Moroccan cuisine such as a lamb tagine with onions and prunes (pictured) in an appealingly made-over mid-Polk Street setting.

GUARDIAN PHOTOS BY RORY MCNAMARA

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It's tops

By Paul Reidinger
paulr@sfbg.com

The tagine is something of a unicorn in the kingdom of food. Many people will recognize the word as referring to a stew of Moroccan or other north African provenance, but it also refers to the pot in which the stew is cooked. And, though you may be an inveterate Moroccan-restaurant-goer, chances are you've never seen the tagine pot in its full glory. What typically reaches the table is just the lower half of the tagine — a kind of serving platter, probably of glazed ceramic, possibly hand-painted.

But the spectacular part of the tagine is the conical top, which looks like a space capsule or a hat from *Beach Blanket Babylon*. The top is aesthetically striking, but it also is a mechanism for moisture retention; like a still, it captures condensation and routes it back to the dish whence it came. The top has a knob at its peak that resists heat and so enables the cook to lift it up and see what's going on in there.

I wish the removal of tagine tops would become a standard tableside flourish at Moroccan restaurants, the way lighting saganaki on fire is at Greek places. Tagine de-topping isn't standard practice at Aicha, at least not yet, but I did thrill to the spectacle, deep in the

open kitchen, of a bare-handed chef pulling off the top of a hand-painted ceramic tagine to inspect its contents. The tagine top looked very much like the one I have at home, and perhaps the tagine dish itself was the one that would soon be brought to me. More on this important matter anon.

Aicha opened late in the spring in a storefront space on Polk Street, in that transitional zone between the Civic Center and Russian Hill. The restaurant will definitely be seen as an upgrade to this emulsification-resistant neighborhood. Although it's small, it's handsomely appointed — a crisp, clean spareness with striking copper accents, and, of course, beautifully authentic tagines.

Authenticity is a central theme at Aicha. The restaurant will do its best "to preserve the authenticity of the cuisine," according to a statement on the Web site. This is never an easy undertaking in California, land of bravura salad-tossing, but so far the place is off to an impressive start. The food is modestly priced and not elaborate or precious, but it does offer an intensity of flavor many kitchens charging two or three times as much might envy.

There is great delight to be found not only among the appetizers, which cost between \$3 and \$6, but even in the more modest side

dishes (\$3 each) like the simple-sounding white beans. These are of the smaller, navy-bean size; are expertly cooked al dente (i.e. neither hard nor mushy); and are presented in a creamy, well-seasoned sauce whose glints of redness hint at the presence of paprika or some other extroverted but not bitingly hot red pepper. We do not eat enough beans and legumes in this country, perhaps because we associate them with poverty and the old country (whatever that country that might be), but maybe we would eat more if they were this good.

For just a dollar or three more, you can find yourself feasting on comparably gratifying appetizers. Blanched carrots (\$4), are peeled, quartered, and tossed with chermoula, the distinctive north African spice paste that usually includes garlic, preserved lemon, and cumin, along with other herbs and spices. Like beans, carrots (one of the notably health-protecting orange foods) are neglected in our culinary culture and are often relegated to lowly duty in mirepoix or soup stock. But if you served these at a party, you would run out in five minutes.

Possibly even tastier, though not quite as finger-friendly, is takoutouka (\$4), a plateful of grilled red bell pepper squiggles tossed with some tomato, olive oil, and what the menu cryptically calls "spices." Cumin was in there, certainly, but

grilled peppers have such a distinctive and alluring flavor that they don't really need much else.

Somewhat less impressive — yet at the top of the appetizer price scale — was an artichoke salad (\$6) consisting of pickled artichoke hearts, peppery green olives, crumbly feta, and lots of immaculate romaine leaves. *Lots*. The romaine was too much with us and diluted the potency of other players.

It was thought that the b'stilla (\$6), a pizze-sized round of phyllo stuffed with pistachio chicken and dusted with powdered sugar and cinnamon, was a little too cinnamon. (*Fraser's* Dr. Niles Crane, complaining about a Café Nervosa cappuccino: "Can you believe the incompetence of that man? I very clearly asked for a *whisper* of cinnamon, and he's given me a full-throated shout!") But a lamb tagine (\$9) — tender shanks on the bone, surrounded by little green hills of peas and artichoke hearts — was all a heart could desire, even if the plate arrived topless. **SFBG**

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Leftovers

By L.E. Leone
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CHEAP EATS To a lover, love is bigger than anything, including reality, including practicality, reason, distance, sense, and in many cases, corn-

bread. So when a lover speaks to a lover of "the reality of," you know, "the situation" ... you might understand or even agree, but afterward you will need to put a sweater on.

Reality checks, like hip checks, send you. What can you do but regain your skates and glide along?

What I meant to say about Brick Pig's barbecue is: *yum*. Well, like a lotta barbecue, it's inconsistent. Both times the brisket was great. But the pork ribs wavered from bone to bone. One would be tough and dry, another just fine, and another another fantastic.

Same with the beans: first time, great. Second time overly mustard-ed and therefore not so great.

What was consistent was the sauce. Get hot, you'll be fine, and it's excellent. And the brisket. And the place, which is small and perfectly atmospheric, with faux brick wallpaper and a couple of small tables for eater-inners.

How I found it was, well, I already knew about it for a while, because I would always see it after I'd just stopped at Flint's for barbecue on my way to band practice. And I would always make a mental note, driving by, to check out Brick Pig next time. But I'm not known for my mentality, where barbecue is concerned. It's more like an animal thing, so, so long as Flint's entered my field of vision first ...

Well, I don't live in the North Bay anymore. I live in Oakland, meaning I have to drive *up* Shattuck to get to Flint's, meaning I now see Brick Pig first. Still, when my new neighbor Lennie asked me where to get barbecue, I said, out of habit, "Flint's." And then I went to work, which in this case was cooking dinner for the kids downstairs.

Lennie peaked her head in a little later and said, "We're going to Brick Pig's. Want us to bring you anything?"

I wasn't hurt they weren't taking my advice. I was hurt because I was on duty and would not be able to join them. "No thanks," I said, stirring whatever was cooking. "But

if you have any leftovers ..."

You don't have to know me long to know me. She finished my thought, or rather, perfected it. "We'll save you some," she said.

And she called while the kids were in the bathtub. They'd saved me some. I would only have to run across the street and back, but if anybody drowned or anything on my watch, I knew I would never be able to enjoy barbecue ever again. I decided to play it safe. I said I'd come by once the kids were sleeping.

So story time was hard. I kept losing the thread, and mixing metaphors. My point-of-view character accidentally died, very near the beginning, and then, because I'd stopped talking, perplexed, the kids took over. Once they start telling the stories, forget it. You may as well put on a pot of coffee and light them each a cigarette. They're *that* talented.

Meaning my first taste of Brick Pig barbecue was cold and crusty by the time I got to it, but still: I licked the plastic clean. For my second taste, I took the childerns with me, and Lennie took hers, and that equals four childerns. Ma and Pa Brick House were happy to see everyone, at first, and broke out games and puzzles for the little 'uns while they put our to-go order together.

Kids aren't known for tranquility. They're cute, as a rule, but peace is not their strong suit.

By the time we left, of course, Ma Brick House was singing a different tune. The lyrics were, "You know, you can call your order in, next time."

That was the time of the over-mustarded beans and pork-related inconsistency problems. As testament to the resilience and/or forgetfulness of adults, the next time I went, which was just a couple weeks later, first stop back from Berlin, Ma House remembered me and asked where my kids were. She said I shoulda brought them in with me.

I said, "I don't have kids." **SFBG**

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L.E. Leone's new book is Big Bend (Sparkle Street Books), a collection of short fiction.

film

Angel (voiced by Geoffrey Rush) and Albert (Barry Otto) chillax in \$9.99. At right, religion and sexual awakening are at odds in Lucrecia Martel's 2004 *The Holy Girl*.

\$9.99 PHOTO COURTESY OF HERE MEDIA/REGENT RELEASING; *THE HOLY GIRL* PHOTO COURTESY FINE LINE FEATURES



Poetry in (stop-) motion

\$9.99 mixes animated images with serious themes

By Dennis Harvey
a&cletters@sfbg.com

The bizarre news that the Academy Awards, which previously gave us such Best Picture nominees as *Hello, Dolly!* (1969) and *The Towering Inferno* (1974), will be boosting that category's nominations back to a pre-1944 quota of 10 has induced much skepticism. For starters, *Transformers: Revenge of the Fallen* is now an actual contender. Boosters claim this will make room for more indies, foreign titles, and documentaries, usually slighted because they don't have major studios' voting blocs and campaign funds behind them. In the case of animation, however, it's more that older voters still don't view the medium as suitably "serious." No matter that Pixar routinely turns out all-ages entertainments more rewarding than 97 percent of Hollywood's live action features, or that animators mostly outside the U.S. have been creating more and more "cartoons" that are very grown-up serious indeed.

Nina Paley's *Sita Sings the Blues*, grown-up if seldom serious, is already a personal '09 Best Picture pick, though that's likely to remain a lunatic-minority opinion. Recent films such as *Waltz with Bashir* (2008) and *Persepolis* (2007) were certainly as artistically accomplished and weighty as anything that attracted Oscar's climactic consideration in their respective years.

Further proof that animation can hit any dramatic or thematic note is provided by director Tatia Rosenthal's third collaboration (following two shorts) with author Etgar Keret. Both are Israeli, though due to the mysteries of financing or whatever, \$9.99 is an Australian coproduction voice-cast in Ozzie English with familiar local actors that include Geoffrey Rush, Ben Mendelsohn, and Anthony LaPaglia. Yet even if the feature looks and sounds more Adelaide than Tel Aviv, its particular world-weary gallows humor reveals that as mere shellac.

\$9.99 is a stop-motion version of something that's become ubiq-

uitous in serious-minded movies: the ensemble piece in which numerous depressed urbanites' fates crisscross during a short run of mostly bad luck that nonetheless ends on a vague yes-we-can-all-get-along chord of lyrical transcendence. Mercifully, however, it's no *Crash* (2004). Keret's characters dwell in the same apartment building, all lonely yet hapless at interacting with one another. Seeking the meaning of life, one figure buys a book called *The Meaning of Life*. Guess what: it really does live up to its title. But everyone around him is so accustomed to their unhappiness they won't even let him share that over-the-counter wisdom. Workaday miserabilism meets magic realism to piquant effect here, Rosenthal's Nick Park-like animation as affably unpretentious as Keret's gestures toward profundity are half-apologetically abashed. **SFBG**

\$9.99 opens Fri/10 in Bay Area theaters.

THE DEEP END: ARGENTINE FILMMAKER LUCRECIA MARTEL VISITS YBCA

Lucrecia Martel's three mischievous films scramble normal narrative hierarchies, privileging sensation to exposition, desire to explanation, and intuition to realism. Thunder-clapped fairy tales of unknowing, they have an adolescent's sensitivity to the strangeness of the adult world. Outside of Tsai Ming-liang, it's difficult to think of another working director with such a productive obsession with water. Martel is attracted to locations where her characters can sink, like pools and beds, and she arranges her multiplanar compositions so that these figures appear as floating heads and torsos.

The apprehensive tilt of Martel's stories is left undefined, just on the cusp of horror, but the director's formal coordination of sound and image is anything but imprecise. Her humid aesthetic popped out fully formed in the opening minutes of 2001's *La Ciénaga* ("The Swamp"), in which the sloshing reds of blood and wine, a padded sound design, and viscous handheld camera movements conduct an atrophying bourgeois scene with the heavy-lidded amplitude of a Caravaggio. *The Holy Girl* (2004) further demonstrated Martel's skill at playing for senses other than reason. Her new work, *The Headless Woman*, is her most expressly psychological yet, and thus entails a newly concentrated application of her unusual narration style — a kind of intimate, hooded third person in which neurosis and desire register as phenomenology.

The woman of the title (which doesn't translate literally) is another of Martel's dislodged bourgeoisie women. Driving home from a gabby gathering, she runs over something while absentmindedly reaching for her cell phone; after this, her mind absents her. Perhaps amnesiac, but at the least traumatized, Veronica (Maria Onetto) reenters her everyday life in a fog. Her weak smiles and mute replies will irritate some viewers, especially those who reflexively despise the withholding ambiguity of Antonioni films like 1964's *Red Desert* (Martel's characters, like Antonioni's, often put on sunglasses at odd moments, as if to shield their wanting souls). What's remarkable about *The Headless Woman* in comparison to so many art house pretenders, however, is that Martel is able to maintain this high level of uncertainty without letting the story go slack. As much as Veronica seems to drift, the film's carefully calibrated ruptures make it so she cannot keep the world at bay. **(Max Goldberg)**

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Cold, cold hearts

Until the Light Takes Us peers into black-metal darkness

By Cheryl Eddy
cheryl@sfbg.com

Metalheads: before you gang up on *Until the Light Takes Us* — a new documentary by Aaron Aites and Audrey Ewell, who dare to admit they weren't really into metal before starting their film — consider the sinister fact that there's now an imdb entry for the 2010 release of *Lords of Chaos*. This narrative take on Michael Moynihan and Didrik Sonderlind's 1998 book (subtitled *The Bloody Rise of the Satanic Metal Underground*) casts *Twilight* vamp Jackson Rathbone as scene boogeyman Varg Vikernes.

Remember, also, the cursory attention afforded Scandinavian black metal in the sprawling doc *Metal: A Headbanger's Journey* (2005). You may not recall that same year's *Metal Storm: The Scandinavian Black Metal Wars* — an interesting if technically rough look at the subject — because it screened locally just once, as part of a Yerba Buena Center for the Arts series on heavy metal cinema. *Metal Storm* featured interviews with a young (circa 2000) Vikernes. The erstwhile Count Grishnackh, late of Burzum, returns in *Until the Light Takes Us*, which hits YBCA for a three-night stand.

Locked up in 1993 for murdering Mayhem's Øystein "Euronymous" Aarseth, Vikernes was very recently paroled. But he was still incarcerated in *Until the Light Takes Us*, and he doesn't seem terribly put out, likening his time behind bars to "a stay in a monastery." He's articulate, intelligent, and unrepentant, reflecting on his various deeds. He claims he provided the shotgun ammo used by another Mayhem member, Per Yngve Ohlin (a.k.a. "Dead"), to commit suicide. (Of course, after Euronymous discovered Dead's body, he took a photo that was later used as Mayhem cover art. Seriously, these were spooky dudes.)

Vikernes may be a fascinating fellow — a worst-case scenario for anyone eager to believe that heavy metal is a recruitment tool for Satan worshippers — but *Until the Light Takes Us* isn't centered on him. This is not a true-crime tale (though it does offer some striking footage of

Norwegian churches set ablaze during black metal's criminal zenith). Nor is it trying to teach Metal 101 (though it does touch on black metal's eerie, atmospheric sound, pagan themes, and deliberately lo-fi production). Instead, *Until the Light Takes Us* attempts to show what happens when a very specific, proudly isolationist art movement becomes commercialized — to the chagrin of founding members like Gylve "Fenriz" Nagell, memorable for his demon-like

projects, and ruefully reminiscing about the movement he helped create: "I guess the sale of black lipstick went through the roof."

Rather than focusing on copycat bands, *Until the Light Takes Us* explores black metal's influence on artists like Bjarne Melgaard, whose "Sons of Odin" installation earns smirks from Fenriz, and Harmony Korine, who earns smirks from the filmmakers. Not mentioned in the film: the *Vice*-produced 2007 internet videos series and Peter Beste's subsequent book of photographs, *True Norwegian Black Metal*. Of course, *Until the Light Takes Us* — full of artful shots of Norway's stark, gorgeous countryside and cityscapes, which go a long way toward illustrating what inspired



Sun-dappled home movie footage in *Until the Light Takes Us* shows another side of Mayhem's Dead, more often depicted as he's seen in this undated photograph. He committed suicide in 1991 while wearing an "I (Heart) Transylvania" t-shirt.

UNTIL THE LIGHT TAKES US PHOTO COURTESY OF DEAD BIG

appearance in full corpsepaint on the cover of his band Darkthrone's 1994 release, *Transilvanian Hunger* (Peaceville Records).

"I don't want to be blamed for black metal becoming a trend," Fenriz says, some 16 years after an article in the U.K. magazine *Kerrang!* introduced black metal to the mainstream. Though the film interviews other players like Mayhem drummer Jan Axel "Hellhammer" Blomberg and former Emperor drummer Bård "Faust" Eithun (himself a convicted murderer who appears as a voice-altered silhouette), Fenriz is Aites and Ewell's focus, drifting around icy Oslo, working on current music

the black metal guys in the first place — is also opening up the scene for curious outsiders.

"It's out of our hands now," Fenriz shrugs. He's bitter, but he's got a point. Murders and mayhem and Mayhem aside, once pop culture snatches up your subculture — see: *Guitar Hero*'s black-metal character, Lars Ümläut, or the aforementioned *Lords of Chaos* flick — there's no stealing it back. **SFBG**

UNTIL THE LIGHT TAKES US

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San Francisco Silent Film Festival

» PREVIEW According to (disputed) legend, the 1944 death of 36-year-old Lupe Velez was far from glamorous, yet had classic Hollywood form: face-down in the toilet, choked on the pills she was regurgitating in a suicide attempt that succeeded, albeit not as planned. That sad end — she was despondent over a married lover and their unborn child — provided high contrast with her live-wire persona on and off-screen. The latter included high-drama involvements with legendary hunks Gary Cooper and Johnny “Tarzan” Weissmuller. In movies, she both defined and transcended a “Mexican Spitfire” stereotype (the actual name of her popular B-flick comedy series) with manic comic energy reminiscent of a Latina Clara Bow on one hand and a blueprint for Charo on the other.

Two features in this year’s Silent Film Festival find her minus speaking voice, but hardly muzzled. She was just 18 (and a convent school dropout) when picked to star opposite superstar Douglas Fairbanks in 1927’s *The Gaucho*. As his highly temperamental, jealous sweetheart, she gave as good as she got, frequently engaging his rakish hero in knock-down fights — a rehearsal for notorious later public spats with short-term husband Weissmuller, perhaps? Two years later she’d assumed a title role herself in *Lady of the Pavements*, a very late silent (its added “part-talkie” sequences have been lost) and one of D.W. Griffith’s last films. She plays a 19th-century Parisian café dancer who gets the Pygmalion treatment by a duplicitous countess seeking to humiliate her ex-fiancée. Material better suited to Lubitsch or Von Stroheim, this sophisticated seriocomic fluff wasn’t ideal for stuffy Griffith; and he couldn’t (or didn’t want to) tap Velez’s natural ram-bunctiousness as Fairbanks had. But this rare antique is still worth a look.

Other festival program highlights include Josef von Sternberg’s Oscar-winning gangster tale *Underworld* (1927), Victor Sjöström’s poetic melodrama *The Wind* (1928), Gustav Machaty’s scandalous Czech *Erotikon* (1929), early W.C. Fields vehicle *So’s Your Old Man* (1926), and delirious Russian sci-fi exercise *Aelita, Queen of Mars* (1924). Live music will accompany each program. (Dennis Harvey)

SAN FRANCISCO SILENT FILM FESTIVAL July 10–12, free–\$20. Castro Theatre, 429 Castro, SF. (415) 621-6120, www.silentfilm.org

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shama, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Blood: The Last Vampire In *Blood: The Last Vampire*, Onigen (Koyuki), the world’s most powerful bloodsucker, stares down at Saya (Gianna Jun), the film’s half-human/half-vampire heroine as if to say, “Silly girl, katanas aren’t for kids.” Though Saya may look like your average, angst-ridden teenager, she’s actually a 400-year old demon hunter. Transferring to an American military base in Tokyo where she senses evil’s a-brewin’, Saya befriends Alice (Allison Miller), a general’s daughter, while she searches for Onigen who murdered her father. Ultimately, the

paper-thin plot, cartoonish CGI, and mediocre dialogue drag this film down. Vampire lore has an interesting history of exploring traditionally taboo subjects, and die-hard anime and manga fans may insist that *Blood* is a veiled indictment of American imperialism in post-World War II Japan or a commentary on traditional Asian and gender roles, with Saya, a modern warrior, fighting Onigen, a throwback to feudal females in her full-on geisha garb. But don’t be deluded. The filmmakers only substitute one stereotype for another, that of the fetishized schoolgirl beneath the glossy samurai façade. (1:24) *Shattuck*. (Swanbeck)

Brüno Can lightning strike twice for Sacha Baron Cohen? (1:33)

The Country Teacher “If we don’t understand nature, we cannot understand ourselves,” lectures Peter, a bookish grammar school science teacher to his towheaded charges towards the beginning of Bohdan Slamá’s *The Country Teacher*. Grappling with his inner nature — more specifically his homosexuality — is what’s eating Peter (played to disheveled perfection by Pavel Liska), a slightly doughy thirty something

who has fled a prestigious prep school position, a domineering mother, and a failed marriage proposal in Prague for the monastic penance and simpler pleasures offered by life in the Czech countryside. Peter quickly befriends Marie (Zuzana Bydžovská), an older widow-farmer who seeks succor from her hardknock life in her ambiguously affectionate friendship with Peter. This celibate pastoral is rudely interrupted when Peter’s old boyfriend crashes through town, awakening the “Professor’s” long simmering desire for Marie’s 17 year old screaming twink of a son. While we can see the inevitable trainwreck coming from miles off, Bydžovská’s performance in the film’s final act counterbalances Slama’s penchant for heavy-handed symbolism. Over the course of five shots, we see Marie pass from rage to deep hurt to forgiveness and confusion over that forgiveness. Bydžovská, whose chiseled features bear an uncanny resemblance to Andrew Wyeth’s muse Helga Testorf, has a face you could watch for hours. Slama’s hand-held camera has a knack for picking up the beer-drenched drudgery and claustrophobia of country living, but seeing Bydžovská bring Marie’s struggle for self-understanding — and for some semblance of happiness — to life in such a beautifully understated way makes this closeted city mouse drama more than the sum of its parts. (1:53) *Lumiere, Shattuck*. (Sussman)

» Downloading Nancy In one of the many oblique exchanges between potential suicide Nancy Stockwell (Maria Bello) and her killer-cum-suitor Louis Farley (Jason Patric), the sadist asks his victim how she imagines death. Staring at a nearby aquarium teeming with wandering fish, Stockwell gleefully responds that death is a release — like one of them, you can breathe underwater. Swedish music video director Johan Renck’s first feature is largely a meditation on such metaphysical atmospheres — the suffocating air of tract homes, the cold showers of sexual dysfunction, the liquid plasma of the sickly blue computer screen — and one woman’s compulsion for escape. Despite some scenes of lugubrious pretension, *Downloading Nancy* achieves a dubious distinction: it presents a model of posthuman mortality that oscillates between the bare life of the mutilated body and the de-corporeal skin of the digital screen. Renck employed cinematographer extraordinaire Christopher Doyle to enhance the feeling of *mise en abyme* by coloring everything in etiolated blues and grays. The result is a dystopic recreation of the present (here there are obvious comparisons to Cronenberg’s 1996 *Crash*) where boredom has supplanted the titillation of apocalypse. (1:42) (Erik Morse)

The Hurt Locker When the leader of a close-knit U.S. Army Explosive Ordnance Disposal squad is killed in action, his subordinates have barely recovered from the shock when they’re introduced to his replacement. In contrast to his predecessor, Sgt. James (Jeremy Renner) is no standard-procedure-following team player, but a cocky adrenaline junkie who puts himself and others at risk making gonzo gut-instinct decisions in the face of live bombs and insurgent gunfire. This is particularly galling to next-in-command Sanborn (Anthony Mackie). An apolitical war-in-Iraq movie that’s won considerable praise for accuracy so far from vets (scenarist Mark Boal was “embedded” with an EOD unit there for several 2004 weeks), Kathryn Bigelow’s film is arguably you-are-there purist to a fault. While we eventually get to know in the principals, *The Hurt Locker* is so dominated by its seven lengthy squad-mission setpieces that there’s almost no time or attention left for building character development or a narrative arc. The result is often viscerally intense, yet less impactful than it would have been if we were more emotionally invested. Assured as her technique remains, don’t expect familiar stylistic dazzle from action cult figure Bigelow (1987’s *Near Dark*, 1989’s *Blue Steel*, 1991’s *Point Break*) — this vidcam-era war movie very much hews to the favored current genre approach of pseudo-documentary grainy hand-held shaky-cam imagery. (2:11) *Embarcadero*. (Harvey)

I Love You, Beth Cooper Chris Columbus directs *Heroes* cutie Hayden Panettiere in this high-school romance. (runtime not available) **Julia** Swaying to and fro in drunken ecstasy, Tilda Swinton’s alcoholic Julia performs a hypnotic dance of destruction from the moment she careens into frame. After aimless one-night stands, fruitless AA meetings, and crushing unemployment, Julia ultimately agrees to help her unstable neighbor, Elena (Kate del

CONTINUES ON PAGE 44 »

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Castillo), snatch her son Tom (Aidan Gould) from his wealthy grandfather for a hefty ransom. Director Erick Zonca pays homage to John

Cassavetes' *Gloria* (1980) in this tale of kidnapping gone awry that sees Julia strike up a symbiotic companionship with her young captive. However, suddenly the tables turn in Mexico when extorters capture Tom, sending Julia scrambling to his rescue. In this candid tour de force, Swinton's chameleonic qualities are uncanny, and her wide, alabaster face makes for

an incredible canvas to run the emotional gamut from Machiavellian to maternal. Behold Julia, goddess of destruction, who unwittingly pulls off the biggest con of her life — convincing the thieves that she's Tom's mother — which comes as a surprise to no one more than herself. (2:22) *Sundance Kabuki*. (Swanbeck)

▶▶ **\$9.99** See "Poetry in (Stop-) Motion." (1:18) *Lumiere, Oaks.*

ONGOING

Away We Go (1:38) *California, Empire, SF Center, Sundance Kabuki.*
Chéri (1:32) *Albany, Embarcadero, Piedmont.*

▶▶ **Departures** (2:11) *Opera Plaza, Shattuck.*
Easy Virtue (1:33) *Opera Plaza.*
Eldorado (1:22) *Sundance Kabuki.*
▶▶ **Food, Inc.** (1:34) *Embarcadero.*
The Girl from Monaco (1:35) *Clay, Shattuck.*
▶▶ **The Hangover** (1:45) *Empire, Grand Lake, 1000 Van Ness, Sundance Kabuki.*
▶▶ **Herb and Dorothy** (1:31) *Opera Plaza.*
Ice Age: Dawn of the Dinosaurs (1:34) *Grand Lake, 1000 Van Ness, Sundance Kabuki.*
▶▶ **Moon** (1:37) *SF Center, Shattuck.*
My Sister's Keeper (1:46) *1000 Van Ness, SF Center.*

The Proposal (1:48) *Oaks, 1000 Van Ness.*
Public Enemies This one seemed almost too easy: Johnny Depp as John Dillinger, Christian Bale as the FBI agent who tracked him down, and Michael Mann — no stranger to bank robbers after 1995's *Heat* — in the director's chair. But for all the gunfights, brothers-in-arms camaraderie, and romance (Dillinger's main squeeze is played by Marion Cotillard), *Public Enemies* feels a bit hollow at its core. Based on Bryan Burrough's acclaimed 2004 book, the film takes care with historical details; the famous shootout at Wisconsin's Little Bohemia Lodge was filmed at the actual location. But even a stellar cast and period-perfect touches can't mask *Public Enemies'* lack of real narrative tension; it's fast-paced enough, but the whole thing feels familiar, as if merely echoing every other cops-n-robbers tale that came before it. A big part of Dillinger's appeal was that he was rippin' off The Man during the Great Depression, but the film barely touches on that fact, despite having the very likable Depp at its disposal. The main impression the film leaves is how much police work has changed since the 1930s, both in terms of technology and procedure. Amazing the difference a couple of walkie-talkies could've made in this case. (2:28) *California, 1000 Van Ness, Piedmont, SF Center, Sundance Kabuki.* (Eddy)

▶▶ **Revanche** (2:01) *Lumiere.*
▶▶ **Sex Positive** (1:15) *Roxie.*
▶▶ **Star Trek** (2:07) *1000 Van Ness, Shattuck.*
▶▶ **The Stoning of Soraya M.** (1:56) *Opera Plaza, Shattuck.*
▶▶ **Summer Hours** (1:42) *Opera Plaza.*
The Taking of Pelham 123 (1:44) *1000 Van Ness, SF Center.*
Tetro (2:07) *Bridge, Shattuck, Smith Rafael.*
Transformers: Revenge of the Fallen (2:24) *Grand Lake, 1000 Van Ness, Sundance Kabuki.*
Unmistaken Child (1:42) *Shattuck, Smith Rafael.*
Up (1:36) *Grand Lake, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.*
▶▶ **Whatever Works** (1:32) *Albany, Embarcadero, 1000 Van Ness, Piedmont, SF Center, Sundance Kabuki.*
Year One (1:37) *1000 Van Ness, Shattuck.* **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

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BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. \$13. "Midnight Mass: Linda Blair Tribute Weekend:" **Roller Boogie** (Lester, 1979), Fri, midnight; **The Exorcist** (Friedkin, 1973), Sat, midnight. With Linda Blair in person both nights.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. "1939: The Golden Year of Cinema:" • **Gunga Din** (Stevens, 1939), Wed, 2:30, 7, and **The Hunchback of Norte Dame** (Dieterle, 1939), Wed, 4:45, 9:15; • **Golden Boy** (Mamoulian, 1939), Thurs, 7, and **Only Angels Have Wings** (Hawks, 1939), Thurs, 9. "Silent Film Festival:" **The Gaucho** (Jones, 1928), Fri, 7; "Amazing Tales from the Archives" (shorts program), Sat, 10am; **Bardleys the Magnificent** (Vidor, 1927), Sat, noon; **Wild Rose** (Sun, 1932), Sat, 2; **Underworld** (von Sternberg, 1927), Sat, 5; **The Wind** (Sjöström, 1928), Sat, 7:30; **Aelita, Queen of Mars** (Protazanov, 1924), Sat, 9:45; "Oswald the Lucky Rabbit" (shorts program), Sun, 10:30am; **Erotikon** (Machaty, 1929), Sun, 1:30; **So's Your Old Man** (La Cava, 1926), Sun, 4; **The Fall of the House of Usher** (Epstein, 1928), Sun, 6:15; **Lady of the Pavements** (Griffith, 1929), Sun, 8:15. Silent Film Festival programs range from free-\$20; visit www.silentfilm.org for more information. **Coraline** (Selick, 2009), Mon-Tues, 7, 9 (also Tues, 2:30,

4:45).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Unmistaken Child** (Baratz, 2008), call for dates and times. **Tetro** (Coppola, 2009), call for dates and times. **Piaf: Her Story, Her Songs** (Bittton, 2003), Sun, 6:30. **The Kid Brother** (Wilde, 1927), Tues, 7:15. With live music by the Mont Alto Motion Picture Orchestra.

"FILM NIGHT IN THE PARK" This week: Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. \$3-6.

Help! (Lester, 1965), Fri, 8. San Geronimo Valley Community Center, 6350 Sir Francis Drake, San Geronimo; same contact info and price. **Buena Vista Social Club** (Wenders, 1999), Sat, 8. Washington Square Park, Union at Columbus, SF; same contact info and price. **Manhattan** (Allen, 1979), Sat, 8.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **The Real Dirt on Farmer John** (Siegel, 2005), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@millibary.org. \$10. "Summer CinemaLit: Gotta Dance!": **Shall We Dance?** (Suo, 1996), Fri, 6:30.

MERIDIAN GALLERY 535 Powell, SF; (415) 398-7229. \$5-10. "Favorite This!," video works by artists from SF, LA, and beyond, Fri, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Eccentric Cinema: Overlooked Oddities and Ecstasies, 1963-82:" **Coming Apart** (Ginsberg, 1969), Wed, 7; **Eureka** (Roeg, 1982), Fri, 6:30; **Phantom of the Paradise** (De Palma, 1974), Fri, 9. "In the Realm of Oshima:" **The Man Who Left His Will on Film** (1970), Thurs, 6:30; **Dear Summer**

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Sister (1972), Thurs, 8:30; **Pleasures of the Flesh** (1965), Sat, 6:30; **Empire of Passion** (1978), Sat, 8:20. "A Theater Near You:" **Katyn** (Wajda, 2007), Sun, 7.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9.

Mock Up on Mu (Baldwin, 2009), Wed-Thurs, 7, 9:20 (also Wed, 2). **Big Man Japan** (Matsumoto, 2009), Fri-Sat, 7, 9:25 (also Sat, 2, 4:30).

Examined Life (Taylor, 2008), Sun-Tues, 7:15,

9:15 (also Sun, 2, 4).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Katyn** (Wajda, 2008), Wed-Thurs, 6:45, 9. **Sex Positive** (Wein, 2009), Wed-Thurs, 7, 8:40. "San Francisco Frozen Film Festival," independent local and international films, Thurs-Sat. Visit www.frozenfilmfestival.com for program information.

"TEMESCAL STREET CINEMA" Telegraph at

49th St, Oakl; www.temescaldistrict.org. Free. **19 Arrests and No Convictions** (Irving), Thurs, 8. With live music and free popcorn.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8-10. **Until the Light Takes Us** (Aites and Ewell, 2009), Thurs-Sat, 7:30 (also Fri-Sat, 9:30). "Holy Girls and Headless Women: The Films of Lucretia Martel:" **La Ciénaga** (2001), Tues, 7:30. **SFBG**

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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 426151 The following person is doing business as **SUSHI SHO**. 1645 Solano Ave, Berkeley, CA 94707. Akitoshi Kawata, 5341 Conestoga Way, Richmond, CA 94803. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/20/1983. Signed Akitoshi Kawata. This statement was filed by Patrick O'Connell on June 19, 2009. **#35501. July 1, 8, 15 & 22B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320461-00 The following person is doing business as **Sunset Taqueria El Sol**, 901 Taraval St, San Francisco, CA 94115. Melinda Louie, 176 Terra Vista St, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/09. Signed Melinda Louie. This statement was filed by Lena Lee on June 9, 2009. **#35502. June 17, 24, July 1 & 8 B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320485-00 The following person is doing business as **PASSING SCORE**, 824 Baker St, San Francisco, CA 94115. John Vasconellos, 824 Baker St, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed John Vasconellos. This statement was filed by Lena Lee on June 10, 2009. **#35501. June 17, 24, July 1, & 8 B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320490-00 The following person is doing business as **BAY AREA BUILDERS** 606 30th Avenue, San Francisco, CA. 94121. Kalung Tung, 606 30th Avenue, San Francisco, CA. 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/10/2009. Signed Kalung Tung. This statement was filed by Lena Lee on June 10, 2009. **#35221. June 17, 24, & July 1, 8, 2009**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320537-00 The following person is doing business as **NEW N HIP PRODUCTION**, 403 Main Street, apt# 817, San Francisco, CA 94105. Sead Sehovic, 403 Main Street, apt# 817, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/12/09. Signed Sead Sehovic. This statement was filed by Magdalena Zevallos on June 12, 2009. **#38502. June 24, July 1, July 8, July 15th.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320568-00. The following person is doing business as **Franklin's Building Maintenance, Inc.** 362 Hearst Avenue, San Francisco, CA. 94112. Franklin's Building Maintenance, Inc., 362 Hearst Avenue, San Francisco, CA. 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11-15-05. Signed Ciro Franklin Alberto. This statement was filed by Magdalena Zevallos on **#35223 July 1,8,15 & 22, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320638-00 The following person is doing business as **TALA TATTOO**2215-R Market Street #247, San Francisco, CA. 94114. Tala Tatto, 2215-R Market Street #247, San Francisco, CA. 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NOT APPLICABLE. Signed TALA BRANDEIS. This statement was filed by Maribel Jaldon on June 17, 2009. **#35222. June 24, July 1, 8, & 15, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320786-00 The following person is doing business as **Handlin Small Jobs & James T. Jasmin Trading Co.**, 611 Burnett Ave, #223 San Francisco, CA 94109. James T. Jasmin, 611 Burnett Ave #223, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed James T. Jasmin. This statement was filed by Lena Lee on June 24, 2009. **#35502. July 1, 8, 15 & 22B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320829-00. The following person is doing business as **Torta Joint** 2466 San Bruno Avenue, San Francisco, CA 94124. GA Martin INC., CA. 1559 Van Dyke Avenue, San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6-25-09. Signed Gerardo Martin. This statement was filed by Magdalena Zevallos on **#35224. July 1,8,15 & 22, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320915-00 The following person is doing business as **RED VISOR DESIGNS**, 861-B Hayes Street, San Francisco, CA. 94117. Peter Wilbur Gleason, 861-B Hayes Street, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter Gleason. This statement was filed by Maribel Jaldon on March June 30, 2009 **#35227. July 1, 8, 15, & 22, 2009.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: Taqueria El Sol. Located at: 901 Taraval St., San Francisco, CA 94116. The fictitious business name referred to above was filed in the County of San Francisco under File# A0318610-00 on: 3/18/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Melinda Louie, 176 Terra Vista St., San Francisco, CA 94115. This business was conducted by an individual. Signed Melinda Louie. Dated: June 9, 2009, Lena Lee, Deputy County Clerk. **June 17, 24, July 1 & 8 2009 L#35502**

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546038. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar M. Garcia for change of name. TO ALL INTERESTED PERSONS: Petitioner **Edgar M. Garcia** filed a petition with this court for a decree changing names as follows: Present Name: Edgar M. Garcia. Proposed Name: **Emily M. Garcia**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 18, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on June 17, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 17, 2009. By Gordon Park-Li, Clerk. **Publication date(s): July 1, 8, 15 & 22 2009. L#35503.**

SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) **Li-Yen Hsu, and DOES 1 to 25, YOU ARE BEING SUED BY PLAINTIFF:** (Lo Esta Demandando El Demandante): HENRY HAO JO LEE **CASE NUMBER HGO-09429662** You have **30 CALENDAR DAYS** after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of the court is: (El nombre y direccion de la corte es): SAN FRANCISCO SUPERIOR COURT, 24405 AMADOR STREET, HAYWARD, CALIFORNIA 94544. HAYWARD HALL OF JUSTICE. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es) Earl L. Liang, Esq. SB #133768, Law Offices of Earl L. Liang, 39111 Paseo Padre Parkway, Suite 223, Fremont, CA. 94538. DATE: (Fecha) January 08, 2008. By Jennifer Daley, by Jennifer Daley, Deputy. **Publishing dates: July 1, 8, 15, 22, 2009 L#35226**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546062. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Joanna Veronica Niedzwiecki for change of name. TO ALL INTERESTED PERSONS: Petitioner **Joanna Veronica Niedzwiecki** filed a petition with this court for a decree changing names as follows: Present Name: Joanna Veronica Niedzwiecki. Proposed Name: **Joanna Veronica Guidi**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Sept. 03, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on June 29, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 17, 2009 by Gordon Park-Li, Clerk. **Publication date(s): July 1, 8, 15 & 22 2009. L#35503.**

SUMMONS (FAMILY LAW) FILE NO. FPT-09-376021 COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF CATHERINE SUN summons of RESPONDENT JASON YU. TO ALL INTERESTED PERSONS: Catherine Sun 2939 24th Ave, San Francisco, CA 94132 filed a petition with this court for a summons of respondent Jason Yu. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Catherine Sun, and it satisfactorily appearing therefrom that the Respondent Jason Yu cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or amended that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent Jason Yu is a necessary and proper party to the action. NOW, on motion of Catherine Sun Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published at San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or amended in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 6/16/09. Signed by Donna J Hitchens, Presiding Judge on June 16, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 16, 2009 by Gordon Park-Li, Clerk. June 24, July 1, 8, 15, 2009.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person have abandoned the use of the fictitious business name known as: 26TH & Guerrero Market. Located at: 1400 Guerrero St. San Francisco, CA 94110. The fictitious business name referred to above was filed in the County of San Francisco under File# 2008 0314885 on: 12/05/2003. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Raouf Nasser, 981 Valencia St., San Francisco, CA 94110. This business was conducted by an individual. Signed Raouf Nasser. Dated: July 3, 2009, Janette Yu, Deputy County Clerk. **July 8, 15, 22 & 29 2009 L#35503**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321016-00 The following person is doing business as **26th & Guerrero INC.** 1400 Guerrero St. San Francisco, CA 94110. 26th & Guerrero INC., CA 1400 Guerrero St, San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date Nov. 18 2004. Signed Raouf Nasser. This statement was filed by Janette Yu on July 3, 2009. **#35502. July 8, 15, 22 & 29**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320910-00 The following person is doing business as **Glow Skin Care Studio**, 2354 Taraval St. San Francisco, CA 94116. Tracy Yi Zhou, 2519 42nd Ave, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/29/09. Signed Tracy Yi Zhou. This statement was filed by Maribel Jaldon on June 28, 2009. **#35501. July 8, 15, 22 & 29.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320907-00 The following person is doing business as **El Balazo SFO** 1654 Haight Street, San Francisco, CA 94117. El Balazo SFO, INC (CA), 2061 Buena Vista Avenue, Alameda, CA 94501. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Alma Sandoval. This statement was filed by Jeanette Yu on June 29, 2009. **#35229. July 8, 15, 22, & 29, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320997-00 The following person is doing business as **FLOWERHEAD** 1670 Jerrold, San Francisco, CA 94124. Taryn Desmond, 3032 55th Avenue, Oakland, CA 94605. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/2/09. Signed Taryn Desmond. This statement was filed by Magdalena Zevallos on July 2, 2009. **#35228. July 8, 15, 22, & 29, 2009.**

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> travel services

Vladivostok, Russia - This pacific port and naval base was closed to foreigners until 1990. Because of its picturesque hills and heaps of sea views, its site is often compared to San Francisco.

The Main Library at Indiana University sinks over an inch every year because when it was built, engineers failed to take into account the weight of all the books that would occupy the building.

I have found out that there ain't no surer way to find out whether you like people or hate them than to travel with them.
— Mark Twain

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BAY GUARDIAN PET OF THE WEEK


A-Rod (A05757428)

A-Rod is a 1-year old shepherd mix, and although he is quite energetic and will need plenty of exercise, he also enjoys just hanging out with his person; he's very affectionate and will enjoy a good snuggle on the couch! A-Rod has lived with another dog in the past, so he might be a fit for a home that already has a pooch. He would love to have a yard where he can run and play, or frequent trips to the beach or dog park. Since he hasn't spent much time around young children, he would prefer a home with adults only or older kids.

When you adopt **ADULT DOGS** from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first Veterinary Examination, 30 days of ShelterCare Pet Health Insurance coverage, **20% off SF/SPCA Hospital services for the first 30 days after adoption**, Pre-Adoption Behavior and Medical Evaluation, Microchip, Spay/Neuter Surgery, and up-to-date vaccinations. All this and an absolutely fabulous dog: Senior - \$80 (7+ years), Adult - \$180 (6 months to 7 years), Young - \$225 (under 6 months). San Francisco residents pay an additional \$14 License Fee.

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A-ROD



connections

> women seeking men

LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. **✆270631**

DYNAMIC LADY

Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. **✆434857**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **✆809149**

COLLEGE FEMALE...

22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. **✆315227**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **✆851838**

COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **✆861416**

BUSY SANTA CRUZ GRANDMOTHER

Attractive WWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **✆965249**

THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life. You: single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **✆232895**



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SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded. 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. **✆274570**

SEEKS SPANISH MAN

SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. **✆288028**

ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. **✆293630**

GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **✆297207**

HII!

SWF 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Non-smokers, please. And it would be nice to talk to you. Thanks for calling and have a great day! **✆298476**

SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **✆298795**

TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! **✆300031**

EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. **✆301522**

TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. **✆301677**

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? **✆302310**

CALL ME!

SF, 235lbs, brown/blue, likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **✆305897**

NO GAMES

SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. **✆308082**

TAURUS SEEKS CANCER

SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. **✆308836**

LIKE GOING OUT?

Honest, goal-oriented personable, artistic, sophisticated, hardworking SF would like to meet a SM, 40-60, who enjoys travel, walks, the beach, music, reading, camping, long drives, museums, tv, dining out, dancing and more. Seeking LTR. **✆313211**

SEEKING LTR

Honest, compassionate, artistic, friendly, goal-oriented, caring SF, 50s, health-minded with good values, into music, the beach, dancing, tv, travel, museums, walks, reading and more. Would like to meet SM, around the same age, for companionship. **✆313213**

LIKE PBS?

Personable, caring, goal-oriented friendly, artistic, compassionate woman with good values likes coffee shops, music, reading, walks, travel, dancing, dining out and more. Looking for honest, respectful man, 50-70, for LTR. **✆313214**

A LOT TO OFFER

Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. **✆289505**

LET'S MEET SOON!

Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. **✆293599**

PERSONABLE AND HONEST

Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. **✆297201**

SEEKING LTR

Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. **✆297204**

> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **✆230241**

HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **✆775819**

SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, enjoys horses, theater, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. **✆314760**

LOVE CLASSIC CARS?

WM likes most kinds of movies, travel, working on cars, hiking, music, dining out. Looking for a AF, 18-50, who has similar interests. **✆316968**

LONELY MEXICAN IN SEARCH OF...

that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. **✆298104**

SATISFACTION

Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! **✆312742**

SEEKING FRIEND

Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **✆202389**

WRITER

Tall WM, 6'4", outgoing, in fairly good shape, would like to meet a female who likes having fun, laughing, the symphony, plays, the outdoors, hiking, pleasing a man and more, for possible LTR. 23-60. **✆302401**

LET'S HANG OUT

SWM, 40, 5'8", enjoys boating, surfing, snowboarding, being outdoors. Looking for SF, 30-45, for friendship or more. **✆303327**

NEW YEAR, NEW START

SHM, 35, looking for SH/WF, 19-45, who wants to hang out and get to know one another. **✆303351**

NO STRINGS

SWM, 34, 6'2", 185lbs, looking for SF, 21-50, who wants to have a no-strings, open relationship. **✆303362**

SWM LOOKING FOR SF

Seeking honest, artistic female who's spontaneous, likes the arts. I like outdoors, films, concerts. N/S, light drinker. Mid 40s, look 35! Average height, brown hair, eyes, athletic as I like to work out. Hopeless romantic. Open to all nationalities. Looking for Miss Right, 30-45, who enjoys life. **✆304250**

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LET'S BE PALS

Easygoing SM, looking for someone to go out to movies and have fun with, no strings attached. If interested, call me. **✆304264**

HONEST, OPEN-MINDED

SM, 5'5", 150lbs, a bad boy looking for some bad girls. If you think that's you, give me a call. **✆304153**

HOPE I FIND YOU

WM, N/S, social drinker, one daughter not at home, would like to meet a marriage-minded, honest SF, 20-49, N/S, N/Drugs, social drinker, who enjoys camping, fishing, going to concerts and more. **✆304323**

HONEST & EASYGOING

SWM, N/S, good sense of humor, no children, likes surfing, the outdoors, hiking, sports. Seeking attractive SF, 18-44, to be with. **✆304406**

ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **✆304953**

VERY OUTGOING

Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. **✆305492**

IN SEARCH OF FULL-FIGURED...

cute BF, 27-50, who likes to have fun. Doesn't matter if you have children or not. I'm a BM, 43, who would like to meet you. **✆305365**

LOOK NO FURTHER

SHM, 45, 5'8", likes beaches, movies. In search of meeting a SF, 33-46, for friendship, maybe more. **✆308710**

LET'S TALK

SWM, 6', green eyes, N/S, Polish-American, looking for SF, 27+, who can make me laugh! **✆308861**

RENAISSANCE GENTLEMAN...

seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! **✆308980**

LET'S TALK!

Employed SWM, 28, 5'10", 250lbs, brown eyes, N/S, wants to meet a SW/BF, late 20s, N/S, who is ready for a relationship. **✆308573**

YOUNG AND FUN!

Goal-oriented, hard-working, honest, compassionate male, 20s, likes shopping, tv, coffee shops. Looking for similar female, 22-29, for LTR. **✆309247**

SHARE MY LIFE

BM, 58, 5'6", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65. **✆310177**

DOWN-TO-EARTH BROTHER...

seeks casual relationship. Dominant, kinky, disease-free BM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeking conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Prefer submissive, adventurous, open-minded partner. **✆310844**

WE MUST MEET ASAP

Blond-haired, blue-eyed carpenter, 6', would like to get together with a SW/HF, 19-39. Let's meet and talk, see what happens! **✆312090**

FOREPLAY: THE SPICE OF LIFE

I'm looking for a lady, tall or short, slender or not, who enjoys foreplay. If you are that lady and you live in or near San Francisco, please leave your name and number. Then we can meet, enjoy and have fun. **✆315448**

> men seeking men

STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **✆753246**

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **✆862331**

HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **✆753249**

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **✆753256**

GREAT SERVICE FOR MARRIED...

bi or straight men, over 35. No reciprocation required. Easygoing, mellow, handsome, mature men on Twin Peaks, with my own place. I have porn if you like. No drugs or long hair please. **✆305335**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **✆778621**

FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **✆860940**

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **✆863423**



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ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **✆877130**

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **✆886605**

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **✆891177**

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **✆897273**

LOOKING FOR LOVE

Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, supportive, genuine, lots to offer. You: just be yourself, imperfect, mature older man, 70-90, with some humor, some laughter. Are you the one? **✆296673**

MARIN AREA

BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **✆264067**

MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. **✆290536**

PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **✆297636**

SAFE PLAY

Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. **✆301773**

BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! **✆301779**

VERY ATTRACTIVE WM...

45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? **✆302014**

COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. **✆305410**

> women seeking women

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. **✆309954**

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. **✆299977**

CITY GIRL...

wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. **✆307991**

> three's company

LOAN ME YOUR WIFE

Handsome, discreet, easygoing, polite guy likes to party with couples. I'm 57, 6', 190lbs, well built, bi, also have good imagination. **✆248085**

PLEASURE FOR BOTH

WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. **✆290906**

SEEKING PARTY GIRL

Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? **✆294854**

WM SEEKS BLACK COUPLE

SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. **✆295187**

BIM SEEKS COUPLE

I'll please you folks, but you don't have to please me! Interested in incorporating a BIM into your kinky times? Give me a call! **✆300456**

> tv/ts

TRANSSEXUAL SLAVES

Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! **✆300076**

> friends/activities

SEEKING LADY FRIEND

Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. **✆300798**

> kinksters

MORE BANG FOR YOUR BUCK

If you liked "Spank you very much" you'll love me, my spankings are not only tailored made but I'm an educated WM listener. **✆317803**

SPANK YOU VERY MUCH

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A friend indeed

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Readers:

I recently resurfaced on Facebook. Participating in social media no longer really feels optional — if you want to see people, that's where they went. I've also been fascinated by the way the new media are changing our relationships with our own histories. Never before has it been so easy to reconnect with your past, or so hard to escape it. And friending acts as a great leveler: ex-boyfriend = current book-club pal = your best friend in grade school = your mom. You have no idea what kind of person that former girlfriend — the one who eviscerated you in public and left you for dead — really is now, but there she is, posting recipes and kindergarten graduation pix as if nothing ever happened. None of these quasi-connections need any more important than the "Which kind of dryer lint are you?" quizzes and exchanges of virtual knick-knacks. That moment when her name pops up in your Facebook e-mail, though, feels as real as a sucker-punch to the solar plexus. What happens after that is the story. If you've got a good Facebook reunion tale, please share it. Here's the first one.

Dear Andrea:

I Facebooked my high school boyfriend and received a warm response and an update. He has a wife and kids and a finance career that sounds kind of sleazy. Way back, he was rich and I was from the wrong side of the tracks.

He PM'd me his phone number. I had no interest in calling him, but I gave him mine anyway. I'm married and have two kids and really didn't care.

He called twice. I was surprised, but enjoyed the conversations. In high school it was always that he was going to go on to great things and I was just going to be a housewife (he told me this once). Now he sounds kind of

out-of-control and I am quite satisfied with my life.

Also — he's cheating on his wife, pretending to be single on online dating sites. Oddly, it sounds like he's picking up working-class girls, like I was, which is weird for me. He says he doesn't want a divorce. I told him that sneaking behind his wife's back is wrong. I definitely need to break the contact, but you have no idea how empowering it is to find out I have, on my terms, a BETTER life than he has. This is sleazy, isn't it? *Lady Schadenfreude*

PS: OMG! When I turned down an invitation to come visit while his wife was out of town, he de-friended me!

Dear Lady:

It used to be a lot harder to de-friend people when they had to actually be your friend first and then you had to break up with them. Nothing illustrates better the difference between friends and "friends" than the fact that you can make the latter go away so easily. Since you asked, yes, of course it's sleazy. He's trying to corrupt you too, and let's face it, he probably always was a sleazebag, even way back when.

And that's just him. Enjoying the chance to crow about your own happiness in the face of his sleazy desperation is, if not precisely sleazy itself, certainly unseemly. Frankly I'm surprised you sent him your number. I assume that you, being a nice girl, never imagined he had ulterior motives. But see, that's the thing. What's so great about these new quasi-contacts is that they are in there, in the box, with a nice buffer between you and the real-life *them*. Giving out your number lets them reach out and grab you, like in *Poltergeist*, and that is never good. Next time let the software do its job, keeping haunts from the past on the other side of the screen, where they belong.

Love,
Andrea

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